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ISSUE NO. 6, 2015



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DRAMA SERIES
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OUTSTANDING STUNT COORDINATION
FOR A DRAMA SERIES,
LIMITED SERIES OR MOVIE
Cort L. Hessler III

PARKS AND RECREATION

OUTSTANDING COMEDY SERIES
Deedle-Dee Productions, Fremulon,
3 Arts Entertainment and
Universal Television

OUTSTANDING LEAD ACTRESS
IN A COMEDY SERIES
Amy Poehler

OUTSTANDING SOUND MIXING FOR
A COMEDY OR DRAMA SERIES
(HALF-HOUR) AND ANIMATION
George Flores, John W. Cook II, Bill Freesh

OUTSTANDING SHORT-FORMAT
NONFICTION PROGRAM
Morgan Sackett, Dean Holland,
Tom Ragazzo, Michael Maccarone,
Greg Levine

CONSTANTINE

OUTSTANDING PRODUCTION DESIGN
FOR A NARRATIVE CONTEMPORARY
OR FANTASY PROGRAM
(ONE HOUR OR MORE)
Dave Blass, Hugo Santiago,
Drew Monahan, Natali Pope

THE VOICE

OUTSTANDING
REALITY-COMPETITION PROGRAM
United Artists Media Group,
Talpa Media USA Inc. and
Warner Horizon Television
Mark Burnett, John De Mol,
Audrey Morrissey, Marc Jansen,
Lee Metzger, Chad Hines, Amanda Zucker,
Mike Yurchuk, Jim Roush, Kyra Thompson,
May Johnson, Teddy Valenti,
Anthea Bhargava, Clyde Lieberman,
Ashley Baumann, Keith Dinielli,
Barton Kimball, Brittany Martin,
Kyle Tucker, Carson Daly,
Michelle McNulty

OUTSTANDING PRODUCTION DESIGN
FOR VARIETY, NONFICTION, REALITY OR
REALITY-COMPETITION PROGRAMMING
Anton Goss, James Pearce Connelly,
Zeya Maurer, Lydia Smyth

OUTSTANDING HAIRSTYLING FOR A
MULTI-CAMERA SERIES OR SPECIAL
Shawn Finch, Jerilynn Stephens,
Renee DiPinto-Ferruggia, James Dunham,
Giannandrea Marongiu, Stacy Morris

OUTSTANDING
LIGHTING DESIGN/LIGHTING DIRECTION
FOR A VARIETY SERIES
Oscar Dominguez, Samuel Barker,
Daniel Boland, Craig Housenick,
John Bradley

OUTSTANDING SOUND MIXING FOR
A VARIETY SERIES OR SPECIAL
Michael Abbott, Kenyata Westbrook,
Robert P. Matthews, Jr., John Koster,
Ryan Young, Randy Faustino,
Andrew Fletcher, Christian Schrader,
Michael Bernard, Eric White,
Michael Parker, Eddie Marquez,
Bill Dietzman

OUTSTANDING TECHNICAL DIRECTION,
CAMERAWORK, VIDEO CONTROL
FOR A SERIES
Allan Wells, Diane Biederbeck,
Danny Bonilla, Suzanne Ebner,
Guido Frenzel, Alex Hernandez,
Dave Hilmer, Marc Hunter, Scott Hylton,
Katherine Iacofono, Scott Kaye,
Steve Martyniuk, Jofre Rosero,
Steve Simmons, Bryan Tribb, Terrance Ho

ELF: BUDDY'S MUSICAL CHRISTMAS

OUTSTANDING MUSIC DIRECTION
Matthew Sklar, Christopher Guardino

HOW MURRAY SAVED CHRISTMAS

OUTSTANDING ORIGINAL MUSIC
AND LYRICS
Walter Murphy, Mike Reiss

SATURDAY NIGHT LIVE

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IN A COMEDY SERIES
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A COMEDY SERIES
Bill Hader

OUTSTANDING GUEST ACTOR IN
A COMEDY SERIES
Louis C.K.

OUTSTANDING HAIRSTYLING FOR
A MULTI-CAMERA SERIES OR SPECIAL
Bettie O. Rogers, Jodi Mancuso,
Inga Thrasher, Jennifer Serio Stauffer,
Cara Hannah Sullivan, Joe Whitmeyer

OUTSTANDING
LIGHTING DESIGN/LIGHTING DIRECTION
FOR A VARIETY SERIES
Phil Hymes, Geoff Amoral,
Rick McGuinness

OUTSTANDING STUNT COORDINATION
FOR A COMEDY SERIES OR
A VARIETY PROGRAM
Jeffrey Lee Gibson

OUTSTANDING TECHNICAL DIRECTION,
CAMERAWORK, VIDEO CONTROL
FOR A SERIES
Steven Cimino, Paul Cangialosi,
Michael Cimino, Carl Eckett,
Eric A. Eisenstein, John Pinto,
Len Wechsler, Frank Grisanti, Susan Noll

THE 72nd ANNUAL GOLDEN GLOBE AWARDS

OUTSTANDING SPECIAL
CLASS PROGRAM
dick clark productions in association with
the Hollywood Foreign Press Association

OUTSTANDING WRITING FOR
A VARIETY SPECIAL
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Jon Macks, Dave Boone, Alex Baze,
Robert Carlock, Sam Means, Seth Meyers,
Michael Shoemaker, Eric Gurian,
Meredith Scardino

SATURDAY NIGHT LIVE 40th ANNIVERSARY SPECIAL

OUTSTANDING VARIETY SPECIAL
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OUTSTANDING WRITING FOR
A VARIETY SPECIAL
James Anderson, Fred Armisen, Tina Fey,
Steve Higgins, Chris Kelly, Erik Kenward,
Rob Klein, Seth Meyers, Lorne Michaels,
John Mulaney, Paula Pell, Jeff Richmond,
Andy Samberg, Akiva Schaffer,
Tom Schiller, Sarah Schnieder,
Marc Shaiman, Michael Shoemaker,
Robert Smigel, Emily Spivey, Kent Sublette,
Jorma Taccone, Bryan Tucker

OUTSTANDING DIRECTING FOR
A VARIETY SPECIAL
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OUTSTANDING INTERACTIVE PROGRAM
NBC Entertainment and Broadway Video

OUTSTANDING
LIGHTING DESIGN/LIGHTING DIRECTION
FOR A VARIETY SPECIAL
Phil Hymes, Geoff Amoral,
Rick McGuinness

OUTSTANDING MAKEUP FOR
A MULTI-CAMERA SERIES OR SPECIAL
(NON-PROSTHETIC)
Louie Zakarian, Amy Tagliamonti,
Jason Milani, Sarah Egan, Daniela Zivkovic,
Melanie Demitri

OUTSTANDING SOUND MIXING FOR
A VARIETY SERIES OR SPECIAL
Robert Palladino, Bill Taylor,
Marty Brumbach, Ezra Matychak,
Bob Selitto, Chris Costello, Devin Emke,
Josiah Gluck, Bob Clearmountain

OUTSTANDING TECHNICAL DIRECTION,
CAMERAWORK, VIDEO CONTROL FOR
A LIMITED SERIES, MOVIE OR A SPECIAL
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Eric A. Eisenstein, Rich Friedman,
Chuck Goslin, John Pinto, Len Wechsler,
Frank Grisanti, Susan Noll

HOLLYWOOD GAME NIGHT

OUTSTANDING HOST FOR A REALITY
OR REALITY-COMPETITION PROGRAM
Jane Lynch



ULATIONS

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David Chase

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DESIGN FOR VARIETY, NONFICTION,
REALITY OR REALITY-COMPETITION
PROGRAMMING

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Mike Pilipski

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DIRECTION, CAMERAWORK,
VIDEO CONTROL FOR A LIMITED
SERIES, MOVIE OR A SPECIAL
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Linda Wilson

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A DRAMA SERIES
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A PERIOD/FANTASY SERIES,
LIMITED SERIES OR MOVIE
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Michael Weldon, Kathryn Tart

OUTSTANDING HAIRSTYLING
FOR A SINGLE-CAMERA SERIES
Nic Collins

OUTSTANDING SOUND MIXING FOR
A COMEDY OR DRAMA SERIES
(ONE HOUR)
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Kiran Marshall

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Inc., 3 Arts Entertainment
and Bevel Gears

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OUTSTANDING SUPPORTING
ACTRESS IN A COMEDY SERIES
Jane Krakowski

OUTSTANDING GUEST ACTOR IN
A COMEDY SERIES
Jon Hamm

OUTSTANDING GUEST ACTRESS IN
A COMEDY SERIES
Tina Fey

OUTSTANDING CASTING FOR
A COMEDY SERIES
Jennifer Euston, Meredith Tucker

OUTSTANDING
STUNT COORDINATION
FOR A COMEDY SERIES OR
A VARIETY PROGRAM
Jill Brown

BROOKLYN NINE-NINE

OUTSTANDING SUPPORTING ACTOR
IN A COMEDY SERIES
Andre Braugher

OUTSTANDING
STUNT COORDINATION
FOR A COMEDY SERIES OR
A VARIETY PROGRAM
Norman Howell

THE MINDY PROJECT

OUTSTANDING COSTUMES FOR
A CONTEMPORARY SERIES,
LIMITED SERIES OR MOVIE
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Ivy Heather Thaide

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COMMUNITY

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STUNT COORDINATION
FOR A COMEDY SERIES OR
A VARIETY PROGRAM
Ben Scott

SUPER BOWL XLIX HALFTIME SHOW STARRING KATY PERRY

OUTSTANDING SHORT-FORMAT
LIVE-ACTION ENTERTAINMENT
PROGRAM
Ricky Kirshner, Robert Paine,
Katy Perry

OUTSTANDING
LIGHTING DESIGN/LIGHTING
DIRECTION
FOR A VARIETY SPECIAL
Robert Barnhart, David Grill,
Pete Radice, Jason Rudolph



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LISA CHOLODENKO
 OUTSTANDING WRITING
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 OUTSTANDING SINGLE-CAMERA
 PICTURE EDITING
 OUTSTANDING CASTING
 OUTSTANDING COSTUMES
 OUTSTANDING HAIRSTYLING
 OUTSTANDING MAKEUP (NON-PROSTHETIC)
 OUTSTANDING MAIN TITLE DESIGN

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OUTSTANDING TELEVISION MOVIE
 OUTSTANDING LEAD ACTRESS
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 OUTSTANDING SUPPORTING ACTRESS
MO'NIQUE
 OUTSTANDING SUPPORTING ACTOR
MICHAEL KENNETH WILLIAMS
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DEE REES
 OUTSTANDING WRITING
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 EDITING - 2 NOMINATIONS
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 OUTSTANDING SOUND MIXING

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THE CASE AGAINST 8

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JULI WEINER, JOSH GONDELMAN

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OUTSTANDING SINGLE-CAMERA

PICTURE EDITING - 2 NOMINATIONS

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OUTSTANDING CASTING

OUTSTANDING COSTUMES

OUTSTANDING HAIRSTYLING

OUTSTANDING MAKEUP (NON-PROSTHETIC)

OUTSTANDING PROSTHETIC MAKEUP

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AND THE PRISON OF BELIEF**

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OUTSTANDING PICTURE EDITING

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KURT COBAIN: MONTAGE OF HECK

OUTSTANDING DOCUMENTARY SPECIAL

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SINATRA: ALL OR NOTHING AT ALL

OUTSTANDING DOCUMENTARY SPECIAL

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OUTSTANDING HAIRSTYLING

OUTSTANDING MAKEUP (NON-PROSTHETIC)

OUTSTANDING PROSTHETIC MAKEUP

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The Emmy nominations announcement ceremony has always been one of my favorite events, and this year was no exception. In fact, it may have been my favorite one ever, because instead of taking place at 5:30 a.m., it kicked off at 8:30 a.m., allowing everyone to get a little more sleep!

The Television Academy made this change in response to the shifting media landscape and the reality that, nowadays, we all receive news and information in real time from multiple sources and on various platforms, rendering a pre-sunrise ceremony unnecessary. Based on comments afterward, we believe we made the right choice.

A big reason I enjoy the nominations event so much is its scale. The spectacle and pageantry of the Emmy Awards telecast are extraordinary, of course. The show is a highlight of every television lover's year, and I can't wait to watch Andy Samberg host our 67th celebration on September 20. The nominations announcements take place in a smaller space — this year at the beautiful Pacific Design Center in West Hollywood — giving them a more intimate feel. And it's always fun to share the stage with classy stars like Uzo Aduba and Cat Deeley, who revealed this year's nominees.

As the news pinged around the world (including plenty of spirited activity on social media), the passionate response to the individuals and shows honored with nominations reaffirmed that television is more robust, available and entertaining than ever. Which, for Emmy voters, makes the task of choosing from so much excellent programming more challenging than ever. That's why, in our ongoing effort to broaden our voting base while making the process easier, we made some changes this year.

Our members are voting electronically in both the first and second rounds of the competition, and the traditional blue-ribbon panels of the second round have been eliminated. Instead, we recently launched a viewing platform where all eligible members can watch — and cast their votes for — all nominated content made available to their peer group.

Also, to enhance the viewing experience while helping the environment, the Academy has teamed with Google to provide eligible voting members with a Chromecast. This thumb-sized media-streaming device allows members to "cast" videos from the Television Academy's mobile app and viewing website directly to the big screens in their homes.

Our multi-year initiative with Chromecast eliminates vast numbers of DVDs and accompanying packing materials that have been mailed to members for final-round voting in previous years. This win for the environment is also a win for our members, who will be able to use Chromecast to view their favorite programming not only during Emmy season, but all year round.

We hope you're enjoying your Chromecast and that, however you view the nominated programming, you make sure to cast your votes by August 28!

Bruce Rosenblum
Chairman and CEO
Television Academy



Uzo Aduba and Cat Deeley, who announced the Emmy nominations with me, were both excited to learn that they also made the list.

emmy

THE MAGAZINE OF
THE TELEVISION ACADEMY
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in the

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Before she was cast as Gretchen Cutler on FX's unromantic comedy *You're the Worst*, Aya Cash had never bared all on camera. In fact, she'd always been explicit about not parading her privates off-Broadway or in series such as HBO's *The Newsroom*. Heck, she even managed the nearly impossible feat of staying clothed as Leonardo DiCaprio's assistant in *The Wolf of Wall Street*.

That all changed in the pilot of *Worst*.

At a wedding, Gretchen — a hard-partying commitment-phobe — meets Jimmy Shive-Overly (Chris Geere), a bile-spewing British novelist as cynical as she about finding "the one." The two end up spending a steamy night together that's as raw and unforgiving as the characters themselves.

"The scene was terrifying for multiple reasons," Cash recalls. Yet she was pleased with the outcome. "It felt real and messy to me in the way that having sex with someone for the first time is."

With season two now airing, Cash says her love scenes with Geere have gotten easier in some ways — "You get used to being in pasties with people around" — but not in others. "It's even weirder now because Chris and I, who are both married in real life, have become such good friends."

Given her non-traditional San Francisco upbringing (mom is poet and author Kim Addonizio; dad is former street performer Eugene Cash), she's a good fit for a sitcom that pushes the limits of the genre.

As for her character, Cash says she first channeled her inner Gretchen while a student at the San Francisco School of the Arts. "I was a slob! I took pride in smoking and drinking and not eating well." While she outgrew that stage, playing Gretchen has taught Cash a thing or two about speaking her mind. "I appreciate her not caring what others think. I've learned that you can have an opinion and piss people off, and it's okay." —Michele Shapiro

▶ BIO PICK

Cash Course

PHOTOGRAPHED BY SHANNA FISHER/DAVE REPS; STYLING BY CHRIS HORAN/TMG-LA; MAKEUP BY ERMANN OSPINA/TRACEY MATTINGLY; HAIR BY CHRISTINE SYMONDS/THE WALL GROUP; JUMP SUIT BY RACHEL COMEY; SHOES BY ASOS



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THE LAST MAN ON EARTH

FOX 

The new IFC comedy series from Fred Armisen, Seth Meyers and Bill Hader is inspired by some serious — and seriously good — films.

Seriously, Now

In April 2013, *Saturday Night Live* aired *The History of Punk*, a short film that spoofed the Sex Pistols rockumentary *The Filth and the Fury*. It starred Fred Armisen as Ian Rubbish, a snarling rock icon cut from the same anarchic cloth as the Pistols' Johnny Rotten. At the episode after-party, Armisen and SNL cohorts Bill Hader and Seth Meyers tossed around an idea for a series that would spoof other seminal documentaries.

The result is *Documentary Now!*, an IFC series debuting August 20, created and executive produced by the trio and introduced by none other than Dame Helen Mirren. The show stars Armisen and Hader in parodies of such documentaries as *Grey Gardens* and *Nanook of the North*; Meyers's schedule as host of NBC's *Late Night* prevented him from appearing.

The trio recently shared with emmy contributor **Bruce Fretts** the process that led them from post-party dream to the screen.

Seth Meyers: I had a lot of fun doing *The History of Punk* with Fred, who was one of the people that introduced me to punk music, which I enjoy a great deal now. We did it with Rhys Thomas and Alex Buono, our director and cinematographer, and they did such a great job of making all the archival footage look so real.

Fred Armisen: We saw it as something that could keep on living. We enjoyed the idea of making something that isn't necessarily parody.

Bill Hader: I've seen a bunch of documentaries, so I thought it would be cool to do stuff that had a wide range of styles — and to do it like *American Masters*.



Tim Robinson, John Slattery and Mike O'Brien spoof *Nanook of the North*.



Fred Armisen as an Inuit

Meyers: Fred having a relationship with IFC on *Portlandia* helped.

Armisen: We went through pretty normal channels. In my experience, TV isn't as easy as, "Oh, I know somebody there, so we're in." It's such a financial gamble; it's very unforgiving. It's a pretty cold world, which it should be.

Hader: We had to watch the original documentaries. Rhys and Alex studied them. For the one that's like [1988's] *The Thin Blue Line*, they got the exact same lenses [that filmmaker] Errol Morris used.

Meyers: I watched [the 1975 documentary] *Grey Gardens* seven times, and it was the best. I had a real appreciation for not just the Maysles brothers as filmmakers, but for the two women who were their subjects.

Armisen: It's really funny watching films again, because there are things you forget. You also forget how great they are. It's like, "How did they capture these wonderful moments?"

Hader: I've shown our episode to people who have no idea what *Grey Gardens* is, and they were like, "What is this?" The people who have seen *Grey Gardens* really get a kick out of it.

Meyers: I wouldn't mind if people saw our

show and realized, "Oh, this is inspired by something." If it makes people watch *Grey Gardens* or *The Thin Blue Line*, we'd be happy.

Armisen: There's no requirement to have seen the original films to watch *Documentary Now*. We're trying to make it engaging on its own.

Hader: When Seth and Fred called and said, "We got Helen Mirren to host," I just started laughing.

Meyers: She did SNL when we were all there, and we were all madly in love with her. But as much as I'd like to say *Prime Suspect* super-fan Seth Meyers was the one who convinced Helen Mirren to do the show, I think it was Fred.

Armisen: Oh, that's so flattering. For me to agree would mean I'm bragging. She is a fan of *Portlandia*, and I love her — she's great. But everyone agrees on that. That's not just my personal view. She brings a bit of a serious tone, which gives it more weight.

Hader: You want there to be some semblance of a story in the episodes. They're not sketches. You want the stories to unfold.

Armisen: It's a matter of writing that's thought out — you've got to expand everything. We had to plan it out, without having the safety net of, "Oh, we'll just cut it down and it'll be fine."

Hader: We had a total blast doing it. I would do another season if we could figure out our schedules. We'll see what people think of it.

Armisen: I never think of anything in the future. I only think about a month ahead. That's the only way I can maintain any passion.

Meyers: With a show like *Late Night*, 99 percent of my focus has to be there. But *Documentary Now* was really fun to do. It's not like anything I've done before.

Hader: It would be great if people enjoy it, but the whole reason we did it was for us. We just wanted to see this show.

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From transatlantic tweeting, a quirky comedy is born.

Social Work

Twitter has certainly led to catastrophe, but never to such good effect.

The site is responsible for Rob Delaney, comedian and superstar Tweeter, meeting Sharon Horgan, co-creator and star of the British series *Pulling*, which in turn led to their collaboration on *Catastrophe*. The six-episode first season debuted in the U.S. on Amazon Prime earlier this summer, after premiering on Britain's Channel 4 to much acclaim.

The romantic comedy follows Rob, an American ad man on business in London, and Sharon, a schoolteacher, who have a six-night hookup. A month later, he gets the call: she's pregnant.

Delaney and Horgan — creator-executive producers of the comedy in addition to its stars — turn that catastrophic premise into a realistic, funny, messy, entirely original love story. The two recently chatted with emmy contributor **Lisa Rosen** from London, where they're working on season two.



Sharon Horgan and Rob Delaney

Rob, you're from Boston but moved to L.A. Sharon, you're a Londoner. How did you two meet?

Delaney: We met because Sharon followed me on Twitter. She was a fantasy target of someone to work with, so I wrote her that I was a massive fan. We met in person back in 2010, became friendly and would hang out together in each other's cities. We both have kids and spouses and have the same things we laugh at and are passionate about and are afraid of.

How did you end up working together?

Horgan: I don't really know how it happened. It's an odd thing... you click with someone you've never met before, and all of a sudden you're making a ridiculously intimate show together about everything you care about. It's about as weird as how you find a husband or wife.

That translates into great on-screen chemistry. Your characters clearly like each other.

Horgan: We're genuinely laughing at each other on screen. He's like my brother.

The least romantic scene in the show is possibly the most romantic, when Rob cuts Sharon's toenails because she can't reach them in her pregnant state. That's love.

Delaney: I'm very happy you say that. In the series, they don't say the phrase 'I love you' to each other, and we wanted the toenail-clipping scene to say it.

How did you hit on the tone? It's so unusual — funny, dark and unapologetic on all counts.

Delaney: We wanted it to feel real. Our job is to make sure the laugh-per-minute ratio is unnaturally high, but also to make it feel natural. The pain should hurt just as much — and the frustration and the fear — which are things we're trying to look at, because you don't do a marriage for any length of time, you don't bring children into the world with someone else, without there being frustrations. It's a scary situation.

Did you sit down and ask yourselves, "How can we subvert every rom-com cliché?"

Horgan: There was no master plan to shine the light on anything. It was more that we're both easily embarrassed; we have a really low threshold when it comes to anything that might seem insincere. So if anything sounded clichéd or not real, or if we'd heard it before, it just naturally didn't go in because we'd both laugh. We didn't even try for it to be par-

ticularly charming or romantic — it just happened. We're as surprised as anyone.

Even the kids in Sharon's class feel real. They're not precious, but they're not bad seeds either.

Delaney: Sometimes I wonder if kids in sitcoms were written by a writers' room of thirteen recent Ivy League [grads] who don't know what it's like to be around kids. Sharon and I are with kids all the time, and they're complete people — they're mean, petty, beautiful, curious and fascinating.

Speaking of children, Rob, you recently moved your family to London for the show. How do you juggle work and family?

Delaney: I am very sensitive to that question because I'm married to a woman, I work with a woman who is a mom and I have three kids under five. And I love my kids and my wife more than any script. They desperately need me right now, and they won't when they get older and that'll be awful. But if we're a success and [the show runs] for years, that would be fun to write about.

But it's very hard. My life is the tension between work and family. I try not to hate the tension — I wouldn't be funny if I weren't under the stress. I'm measurably funnier now. I became funnier with each kid, because my life became more difficult and my capacity to experience joy increased.

Sharon, is it weird shooting sex scenes with someone who feels like your brother?

Horgan: It is, actually.

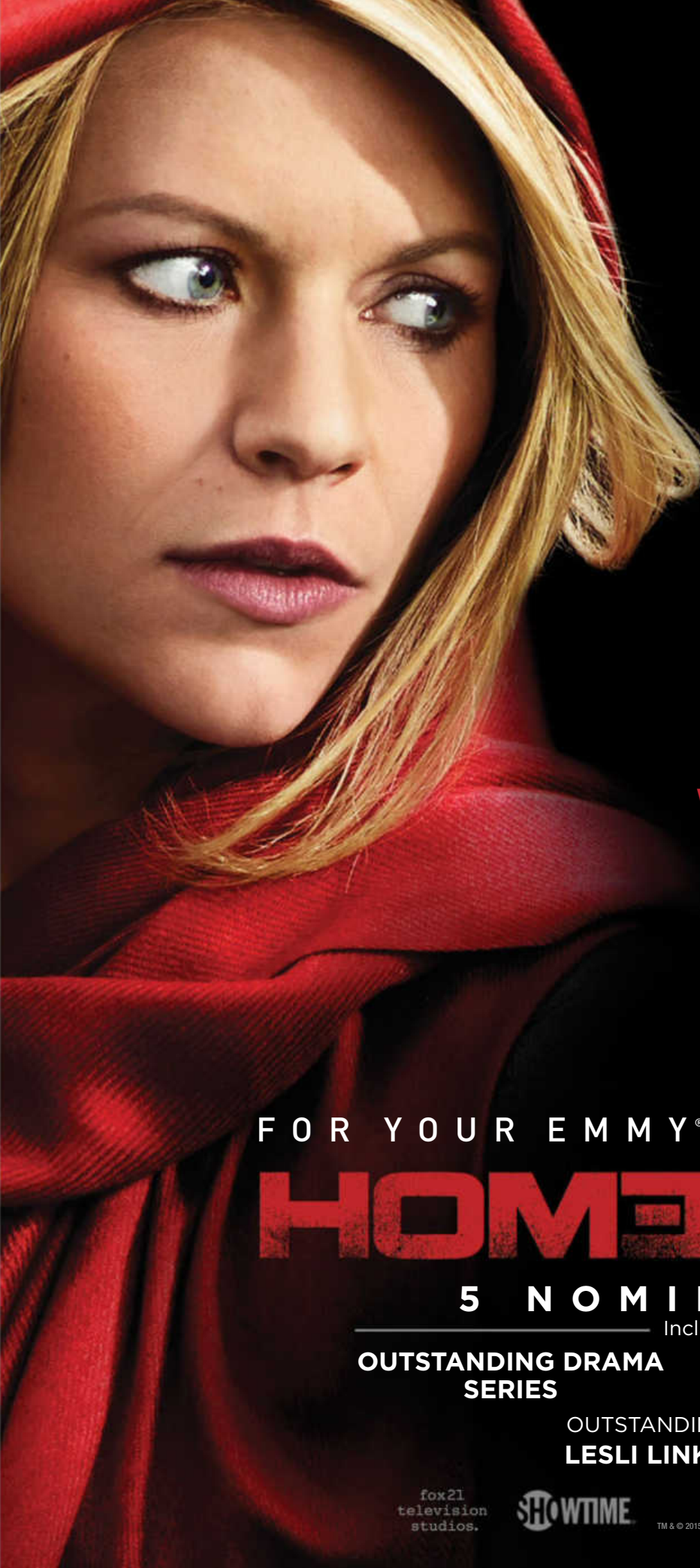
Rob appears naked in the show, but Sharon doesn't. Was that a conscious decision?

Delaney: I definitely [thought] I should be naked, because people will laugh at that.

Horgan: The thing is, we didn't have the money for a proper [pregnancy] prosthetic. Especially when it got to be eight months, I had this great big plastic thing, like a pregnant corset. But in a way I felt like it was a great stride forward. [In TV] it's always the girl with her boobs out.

Delaney: To begin to address the disparity between men and women's nudity in television, each episode would have to have a close-up of my penis and testicles. So we're barely putting a dent in it by having me be naked.

Horgan: I quite like that Rob Delaney has got his bum out. Regularly.



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SHOWTIME

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Patrick Stewart — of the Shakespearean stage and the *Starship Enterprise* — now makes a run at comedy, Seth MacFarlane style.

Adrian Scarborough and Patrick Stewart



Bit by Brit

In the rec room of an L.A. church, Patrick Stewart has dropped in on a *Sex Addicts Anonymous* meeting. He — or rather, his character, Walter Blunt — is supposed to be down the hall at Alcoholics Anonymous, but this sounded like more fun.

Blunt, a borderline alcoholic Brit, is the host of a nightly U.S. news program, *Blunt Talk* — which is also the title of this half-hour comedy from executive producer Seth MacFarlane, premiering August 22 on Starz.

The role is an unexpected one for the formally trained actor famed for Shakespeare as well as the sci-fi franchises *Star Trek* and *X-Men*. But this is hardly his first collaboration with the über producer: Stewart has voiced characters on MacFarlane's animated Fox series *American Dad!* and *Family Guy*, and narrated his feature *Ted* and its sequel, *Ted 2*.

Their relationship prompted MacFarlane to create a starring vehicle for the actor, who cites Sir Laurence Olivier as one of his heroes. "I remember seeing an interview with Laurence," Stewart recalls, "and to my astonishment hearing him say, 'Well, it is marvelous to move people, to hear them sob and gasp when you're on stage, but nothing compares with hearing laughs.'"

MacFarlane found his writer for the series two years ago in Jonathan Ames, best known for his semi-autobiographical HBO comedy, *Bored to Death*. Ames in turn found his inspiration for Blunt while watching CNN: "I saw Piers Morgan and there was this electric blue background behind his head. And then I imagined Patrick Stewart's head in that frame, and I thought, 'Oh, he could play a cable news broadcaster, and it would look really beautiful on screen.'"

Blunt now finds himself in the fifth season of his show and, as Stewart explains, "Things have not been going well. Walter is disillusioned about what can be achieved by journalism, he has been through his third divorce and he's beginning to fall victim to temptations of all kinds: sexual, alcoholic and, on occasion, narcotic."

Blunt Talk may have been inspired by the British-born Morgan, but Stewart insists he isn't playing the real-life newsman, whom he happened across one morning. "I was having breakfast at a hotel in Beverly Hills when I suddenly heard somebody yell out, 'Hey! You're making fun of me on television!' It was Piers Morgan, who was sitting at the next table.

"I didn't know Piers — we had never met — but I went over and talked to him about what it was like being a British journalist with his own news program in the United States. That was very helpful. We've met since then; we had breakfast together that next morning. [The character] is not him at all, though. It just happens that someone has actually done what Walter is now doing, but without the excesses of how Walter lives."

There is plenty of excess for Blunt though, mostly supplied by his alcoholic manservant, Harry Chandler (Adrian Scarborough), then tempered by his tough, motherly manager, Rosalie Winter (Jacki Weaver).

For head writer and showrunner Ames, the series is not autobiographical per se. However, "anything one does as a writer, painter or musician includes elements of yourself or your experience," he says. "So

there'll be plenty of autobiographical elements in this show. Feelings, dreams, concerns, worries, anxieties, neuroses, phobias, predilections, enjoyments, distractions — all these things from my life find their way into the characters and into the scripts."

As a producer with MacFarlane and Ames, Stewart was hands-on in the creation of the character.

"Jonathan and I live quite close in Brooklyn," the actor relates, "so every couple of weeks we would meet at a coffee shop on Fifth Avenue and bat ideas around. Once Jonathan had written the first script, we came to L.A. and pitched the show several times. Everyone offered us a pilot, but Starz offered us two seasons right off the bat. That is unusual, and was a brave statement of faith in what we have."

What they have is a show Stewart describes as "serious with a twist" and a lead actor who has been typecast all his life.

"But as the years have gone by," he notes, "the types have changed. I remember in a production of *Much Ado About Nothing*, there were two characters — called Conrade and Borachio — who were played by two completely unknown actors called Patrick Stewart and Ben Kingsley. We behaved so badly in adding funny business that there was a formal complaint to the director that we had to be reined in."

Luckily for Stewart, there appears to be no reining in of the misguided Walter Blunt. "When Walter quotes Oscar Wilde — 'The best way to get rid of temptation is to yield to it' — that is what defines his character. He firmly believes in living a life freely, even though it gets him into trouble." —Sarah Hirsch



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OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES

Empire



FOX

Lunch Off the Lot

Adapting nonfiction for television is just one of the talents of the frank and funny scribe behind *Masters of Sex*.

BY SHAWNA MALCOM

I cried every day," Michelle Ashford says. "It was excruciating. When I finally got to the end, I wrote, 'This f—ker's over!'" "My show has a natural life." I think the most we'll get out of this is six seasons."

Nestled at a table in Akasha, a lively farm-to-table restaurant in Culver City, the *Masters of Sex* showrunner can't help but laugh as she recalls her first painful attempt to pen a TV script. Then in her mid-twenties, Ashford had recently quit her job as a writer's assistant and was, she reports, both unsure of her talent and on a tight budget that left her "eating beans out of a can for six months."

How times have changed.

On a Wednesday afternoon in early July, the Emmy-nominated writer-producer was just back from a vacation in the Galapagos Islands. "I was completely unplugged," she says dreamily, over a beet salad and iced tea. "It was amazing."

With the third-season premiere of her show less than two weeks away, the creator-executive producer was bracing herself for the reaction to the

was significantly less concerned with plotting out the future. "I was just kind of shapeless," she says. "It was all about being social and having fun. I had a blast in high school. But I was such a shit student."

She half-heartedly chose economics as a major in college and entertained the notion of becoming a lawyer. "I had a vision of myself in a suit, which is hilarious because I don't own a suit now!" she says.

An elective course in TV ultimately inspired Ashford to change career paths. Her first writing-staff gig was on Fox's *21 Jump Street*, which paved the way for a number of other network jobs, from NBC's *Boomtown* to CBS's short-lived *L.A. Doctors*, where she met fellow writer-producer Greg Walker, her husband of nearly seventeen years. (They have two sons.)

But while her personal life was falling into place, her professional one was no longer fulfilling. "It's very easy," she explains, "to find yourself doing work that you don't necessarily love in network television."

What Ashford found herself increasingly drawn to was the rich, dramatic material coming out of HBO at the time, including *The Sopranos* and *Band of Brothers*. "I remember watching both of those and going, 'Oh my God, there's another way,'" she says, before adding with a laugh, "I said to my agent, 'I don't care if I have to hook on Sunset Boulevard. I'm going to write the next HBO miniseries!'"

Her subsequent work on two of the cable giant's fact-based minis — *John Adams* and *The Pacific* — earned critical kudos and, in the case of the latter, an Emmy nomination. With Showtime's *Masters of Sex*, she's further burnished her reputation as one of TV's premier adaptors of nonfiction material.

"I haven't had to come up with a fictitious world in forever, and I love it," says Ashford, who's also cowriting HBO's forthcoming *Lewis and Clark* miniseries (she's also on the producing team, along with Tom Hanks and Brad Pitt). "There's something so profoundly moving in writing about people who actually did real, huge things."

With lunch finished, Ashford has a big challenge of her own to tackle back on the nearby Sony lot: breaking story for one of the season's final episodes. Not that it'll be all work and no play in the *Masters of Sex* writers' room.

"Some people knit to relax. We've started coloring," she confides. "If you go into the room, you'll think it's either the coolest or craziest thing you've ever seen because it's covered with all these beautiful designs we've colored. They look like little pieces of art — or some weird psychedelic experiment!"



Michelle Ashford

drama's creative reboot, which includes an increased focus on the kids of famed real-life sex researchers William Masters and Virginia Johnson, as well as a four-year jump in storytelling.

"It's a lot for people to take in," she allowed. "But if we end up telling the whole story [of Masters and Johnson], it's, like, thirty years, so we have to move!" Especially since — if Ashford gets her wish — the period drama will conclude in a few short years: "If you ask anybody that does this, they'll say,

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Last summer, in season one of USA's *Playing House*, Lennon Parham was a mom-to-be who'd dumped her cheating husband and Jessica St. Clair was the friend who came to her rescue. In season two, the stars — also creator—executive producers of the series — have returned, not surprisingly, with a baby added to the permanent cast, but also some surprising guest stars.

"Lennon and I are both new mothers in real life, too," St. Clair explains. "But we're not going to write baby-centric stories. They do inform the decisions you make, but there aren't a whole lot of shenanigans that go on with a baby that I necessarily want to see on television."

Keeping the buddy comedy fresh in their sophomore season, Parham and St. Clair tell emmy's **Sarah Hirsch** all about their second act.

Is there anything you know now that you wish you'd known at the start of season one?

Lennon Parham: Yeah, probably, but I don't think we would have listened to ourselves.

Jessica St. Clair: Lennon and I used to feel like we had to do everything. We're better at that now. We have to be, because we can't do it all.

Are there any stories in particular that you're excited for this season?

St. Clair: When we found out we were getting a second season, we went to the writers and asked

everyone what their dreams were. Was there an actor they'd always wanted to write for, or meet? We told them, "We will make these dreams come true." And we did. Lennon's dream was to sing with Kenny Loggins, and that happened.

Parham: I didn't even know that was an attainable dream. When he said yes, it was so exciting — I punched a wall.

St. Clair: Yeah, she almost hit the drywall. We wrote an episode where Lennon's character has her first post-baby sex dream, with both of the Property Brothers. I remember saying, "It would be so funny if we shot that dream." We wrote [to invite] them, and they were like, "Yeah, we'll be there next week."

Do you have arguments in real life that are too raw or emotional to bring to the screen?

Parham: We definitely steal from our own lives, but we've come to a really good place in our relationship, which isn't great for drama. So every once in a while we'll stir it up.

St. Clair: The love between two best friends is a really intense relationship, but whenever we pitch stories where one of us doesn't have the other's back, that feels really false.

Do you remember the first time you were funny?

Parham: In the fifth grade, I got called a "large-mouth bass" by my teacher because I was mouthing off and trying to be funny. In the sixth grade, I decided to stand up in the middle of the class and sing Rick Astley's "Never Gonna Give You Up." It brought the house down.

St. Clair: When I was in kindergarten, I made people laugh by holding my breath so long that I turned purple. They called my mother in, who was like, "Jessica, why do you keep doing this?" And I said, "Well, people seem to enjoy it." And then I gave myself a hernia from doing it.

Parham: You did not give yourself a baby hernia!

St. Clair: I gave myself a hernia when I was five! Ask my mother!

Parham: I don't believe you. Do you actually remember that? Or is that something your mother told you?

St. Clair: I remember it! She didn't like my brand of humor....

Lennon Parham (left) and Jessica St. Clair

The creators of *Playing House* adapt their comedy for season two.

Buddy Meets Baby





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Body art is integral to the plot of a colorful new drama.

The Telltale Tattoo

Jaimie Alexander
in *Blindspot*



When developing the pilot for *Blindspot* — the new NBC drama about an alluring amnesiac found in Times Square, covered only in mysterious full-body tattoos — Martin Gero needed specific long-range plot points so clues could be incorporated into the body art.

"It had to be striking and iconic to the show," Gero, *Blindspot*'s creator-executive producer, says of the artwork. "But it's on a beautiful woman, so it had to be feminine and sexy as well, and not take away from her [beauty]. It was a real balance."

Gero — who has no tattoos of his own — consulted tattoo artists, of course, as well as puzzle designers, mapmakers — even magicians.

"We knew it was going to be integral to pulling the whole thing off because the show's about following a treasure map, and the map is the tattoos. Every week a different tattoo sends us on a different adventure, so we needed a design that could feed the story for at least a few seasons."

When the pilot was picked up in January, graphic designer Richard Buoenik was brought in. "I handed over a file with about 500 pages of tattoo ideas that I'd been putting together since August," Gero relates.

When Buoenik's initial design was ready, Christien Tinsley of Tinsley Transfers, Inc., took over. "Christien and his team took it to the next level, mapped it to [actress] Jaimie Alexander's body and created the applications."

Gero won't disclose exactly how the tattoos are affixed — it's a

proprietary process, he says, that creates something like a second skin and lasts up to thirty-six hours. During the fifteen-day pilot shoot, Alexander had to stand patiently for seven hours on four different occasions.

"She's such a champ to stand there naked for seven hours and have four people cover her with tattoos," he says. "I was always asking if she was okay, and she'd say, 'It's fine. We listen to the Beatles!' I'm like, 'Yeah, the Beatles are great, but standing for seven hours from three in the morning to be ready by noon is pretty nuts.'"

The process will get easier, he reports: "We're hoping to get the full-body application down to about four hours, but the day-to-day look — mostly her neck and arms — takes under an hour."

With most of the full-body art on display in the pilot, writers had to commit to key plot points early on.

"We left a little space to tweak occasionally, but there's also stuff — like a fingerprint — hidden in really cool ways that we can assign to whatever case we want," Gero enthuses.

And the upside to all of that early planning? "From a storytelling point, we have a really solid vision of what we want to do with the show. That gives us a jump that most first-season shows don't have."

—Paula Hendrickson

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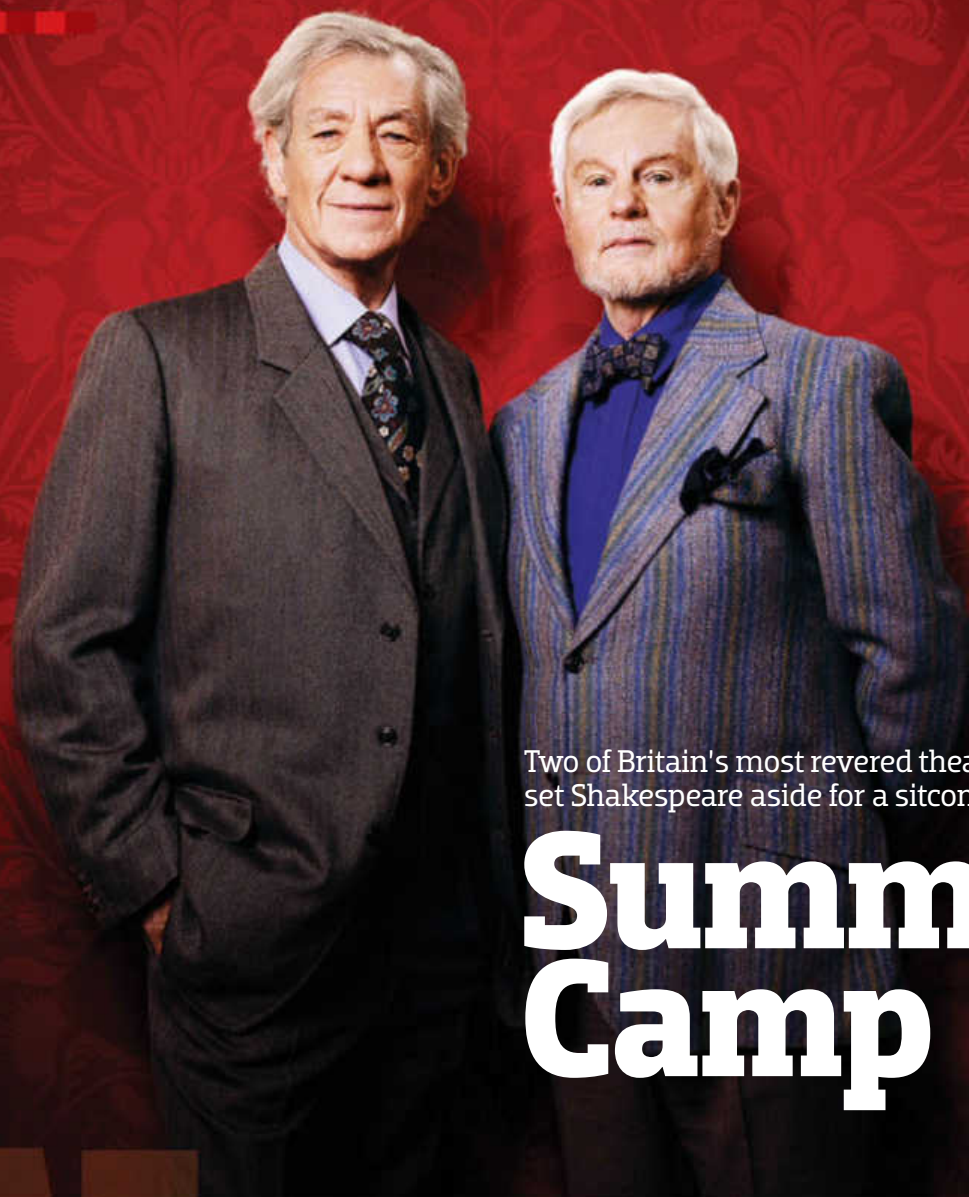
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HOUDINI

H
HISTORY



Two of Britain's most revered theater actors set Shakespeare aside for a sitcom.

Summer Camp

When *Vicious* premiered on Britain's ITV network in 2013, it immediately raised questions. Was it a hilarious comedy or a sly political statement? (Both.) Did it stereotype the gay experience or celebrate it? (Both again.) Was it subversive or mainstream? (And again.)

Created by American writer-producer Gary Janetti from an idea by British playwright Mark Ravenhill, the show stars Ian McKellen and Derek Jacobi as Freddie and Stuart, a gay couple in their seventies who have been together for fifty years. But instead of affirming their devotion to one another with tenderness and fealty, they mask it with relentless sarcasm and ridicule.

Freddie: Tell us, what crime against nature will you be serving this evening?

Stuart: Well, that depends. Will you be eating with or without your teeth?

The show gained steam after a meeting between Janetti, a four-time Emmy nominee whose résumé includes *Will & Grace* and *Family Guy*, and Gary Reich, one of Britain's leading comedy producers, about potentially working together. "Gary is incredibly funny," Reich says, "and that's worth saying, because some comedy writers are funny on paper and then quite depressing to actually spend time with. But he's very playful and mischievous, and he's also a phenomenal show-runner."

One of Reich's projects was a comedy with the working title *Vicious Old Queens*. Originally

developed by Ravenhill as a vehicle for McKellen and Jacobi, the project was shelved when the playwright became writer-in-residence at the Royal Shakespeare Company. But as soon as Janetti heard about it, he was hooked. Though he had never made a television show outside the U.S., he knew it had to be done in the U.K.

"It felt quintessentially British," says Janetti, who, like Reich, Ravenhill, McKellen and Jacobi, is gay. "There's a culture of eccentricity there, and a theatricality to the kind of couple I envisioned, and it fit into a British milieu more than an American one. Also, Ian and Derek are two of my favorite actors, and I couldn't get them out of my head."

If it's a bit startling to see two of Britain's most revered theater actors — both of whom have been knighted for their contributions to the dramatic arts — hamming it up in a traditional

multi-camera sitcom shot before a studio audience, the archness of the material and the novelty of the genre were the attraction. That the show would air on ITV — home to such commercial hits as *Downton Abbey* and *Britain's Got Talent* — made the irony even more irresistible.

"Ian and Derek were very interested in doing a project that was subversive," Reich says. "That was part of the appeal of playing a gay couple who have been together for fifty years. No one has seen that on TV, which was one of the big things that interested them. Then, when I told them I wanted to take it to our most mainstream channel, that very much intrigued them."

"There's a faction in the U.K. that thinks they're slumming," Janetti says, "but there's another faction that thinks, 'It's hilarious and wonderful to see them like this.' It's fairly divided.

"I don't treat them like they're preserved in aspic, like they're revered performers who can only do Shakespeare. We're doing a really big, funny sitcom, so I'll give them fart jokes. It shouldn't be that Ian McKellen and Derek Jacobi can't do a fart joke — they'll do any kind of material if it's funny. Although I did have moments where I thought, I can't believe I'm telling Derek Jacobi to call Ian McKellen a big bitch."

When the show premiered on ITV, the biggest bitch — as in complaint — in some quarters was that *Vicious* denigrated gay men by depicting them as clichés. Janetti disagrees.

"Some people have said the characters are stereotypical or they're too camp, or they're setting gay rights back," he says. "To me, that's nonsense. First of all, there's nothing self-loathing about these men. If anything, they love themselves a little too much. They think they're a little too fabulous.

"They're also part of a history of gay men having that camp sensibility," he adds. "To be witty, to be able to make jokes about yourselves and others, has always been part of the gay community, and it's always come from an outsider status. When you're an outsider, you develop a wry way of looking at things. I think that's how gay men started getting a reputation for a certain sensibility and communicating that way.

"It's also how you develop a sense of humor. So for gay men to suddenly not want to be a part of that is such a shame to me. It's something I think is getting lost a little bit, and flattened out, in this goal to be generic. Why not celebrate it?"

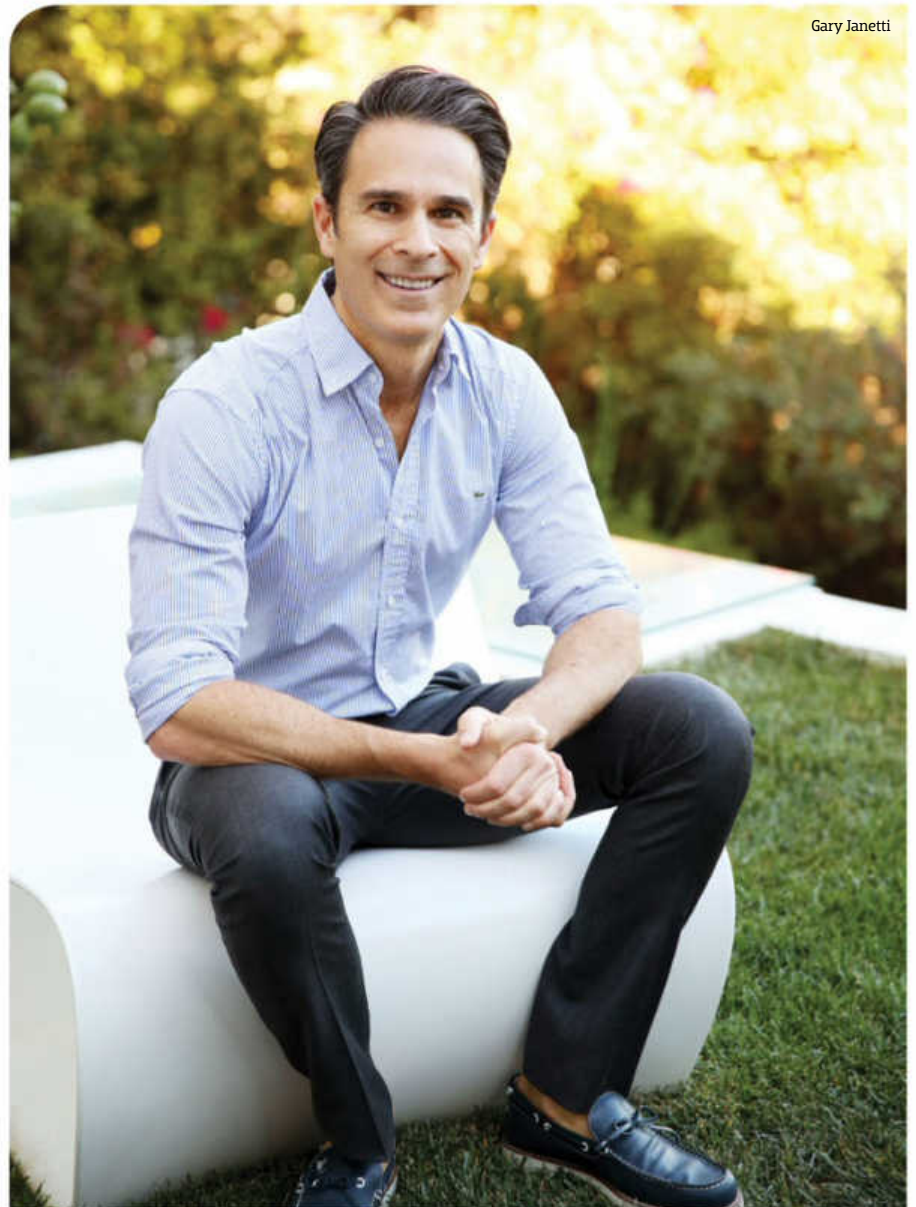
The response may have been heightened by the fact that *Vicious* airs on ITV, hardly a bastion of niche programming.

"For them to put their flag in the ground and say, 'We are going to be the first broadcaster in this country to have a gay couple who, despite the fact that they are bitchy and carp at each other, have also been together for fifty years,' is radical," Reich says. "Because there is a whole history that we imply and occasionally refer to — forty years ago, homosexuality was illegal in the U.K. So these are people who have lived through some of the most tumultuous cultural, historical and political events, and they've stayed together through it all."

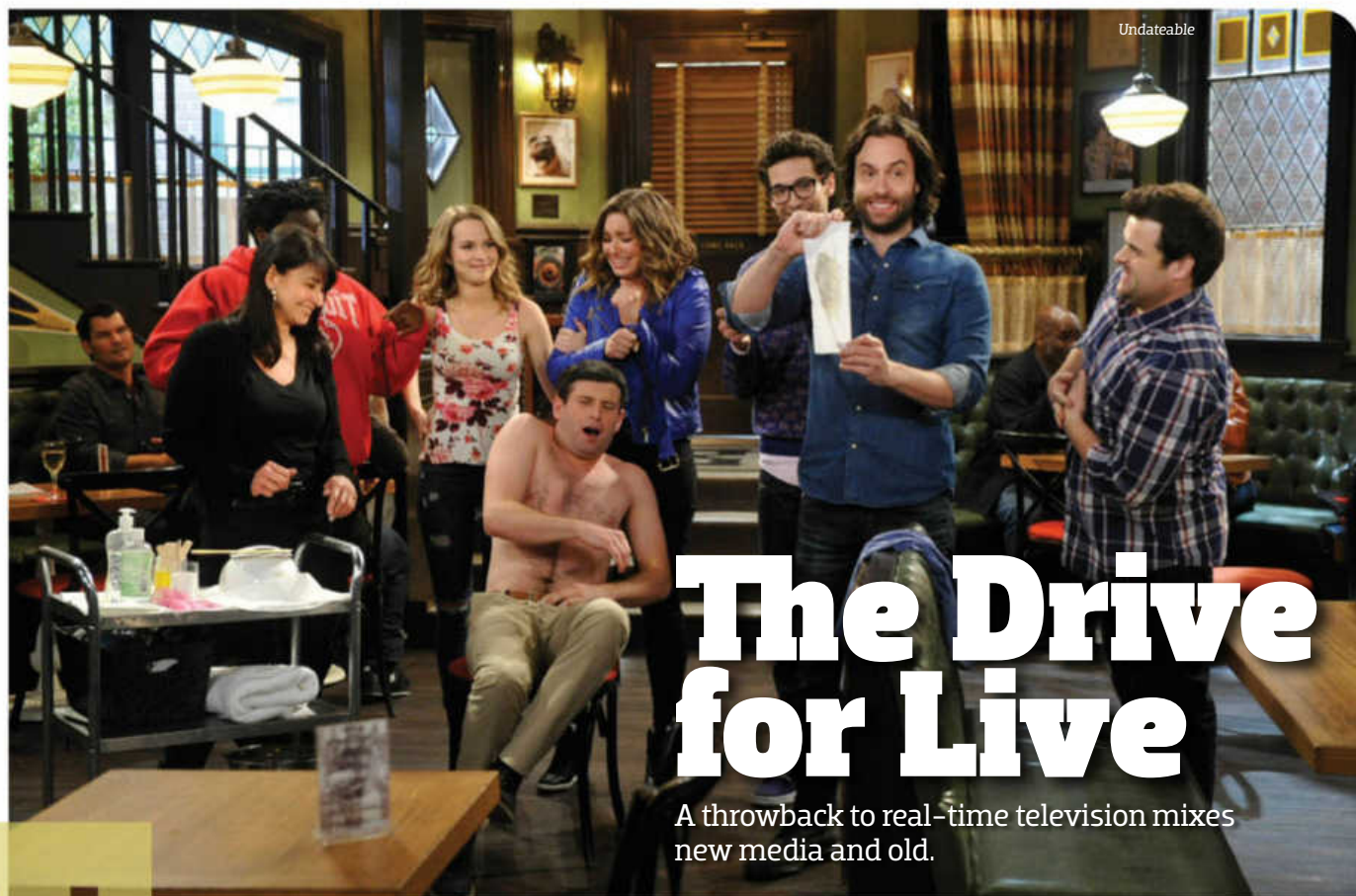
Happily for the show's many fans, ITV and *Vicious* have stayed together, too. Season two, which premiered in Britain in June, comes to PBS August 23. For Janetti, an Anglophile who grew up watching classic British comedies like *Monty Python's Flying Circus*, *Fawlty Towers* and *Are You Being Served?*, it's a perfect balance.

"Over there, it feels like a big, broad comedy, because it's on ITV. Over here, it feels more niche and sophisticated because it's British and it's on PBS. We have the best of both worlds."

—Juan Morales



Gary Janetti



The Drive for Live

A throwback to real-time television mixes new media and old.

To coax more viewers into watching in the old appointment style — and even sit through the commercials — networks are offering more live programming, pitching it as an experience of communal fun.

"It's an interesting mixture of old and new media," says Yahoo! critic Ken Tucker. "They're trying to get people to watch in real time while also using the social-media construct to tap into the idea of people live-tweeting and using Facebook to comment constantly on what they're watching."

That's part of the business strategy behind NBC's *Undateable* going live for its entire third season. "It adds excitement and the feeling of needing to watch it live," says Bill Lawrence, creator-executive producer of the comedy. "For a lot of shows, a huge part of the problem is awareness, and anything you can do to make people aware you're even on is a win."

NBC's ratings declined by about half from its 2013 live musical, *The Sound of Music*

Music, to 2014's *Peter Pan* — perhaps because the latter was a less beloved show. And a one-time-only live episode of *Undateable* last season didn't move the ratings needle. Still, Lawrence believes going live is worth a shot.

"It certainly made the show higher-profile among the people we're trying to reach," he says of his experiment. "It put the show in a zeitgeist-y place, which is hard to do with a throwback network sitcom."

The efforts are ongoing: Fox launched its Ryan Seacrest reality series,

Knock Knock Live, in July; NBC will air *The Wiz Live!* December 3; and Fox will go live with its own musical, *Grease*, next January.

If the stars should hit a wrong note, the results may still be music to the networks' collective ears. "There's always an element that somebody's going to screw up on live TV," Tucker says. "It makes for a whole added level of engagement for the viewer."

—Bruce Fretts



NBC: VIRGINIA SHERWOOD/NBC; DARREN MICHAELS/NBC/WARNER BROS.

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Producer-author Ali Adler predicts the new Supergirl will be accessible to all.

Super, Meet Natural

It's pretty good being Ali Adler these days. Showrunning one of the new season's most anticipated series? Check. Working with Greg Berlanti, perhaps the most successful executive producer in the business? Check. Author of an uproariously funny, bestselling advice book? Check.

And then there's this: amid a clarion call for more female heroes, she is responsible for reintroducing Supergirl to the viewing public — the CBS series, based on the DC Comic character, debuts October 26. The responsibility excites her to no end.

"I think people know, or have a general sense, about Superman," Adler explains. "What's exciting for us is that we get to develop Supergirl. She has

the exact same superpowers as Superman and is the world's greatest superhero. I think it should be incidental that she's female."

Making the character, played by Melissa Benoist, relatable might seem challenging. After all, unlike regular folks, she can fly, deflect bullets off her flawless skin, move at super speed and see through walls.

But "everyone is on a journey, even if they have superpowers," Adler insists. "We want to bring people into this world and show them that, as large as it is, it's still accessible. I would love to feel the overarching threat of the Big Bad while dealing with the problems that men and woman face while figuring out their lives and loves in the city."

Adler and her fellow executive producers — Berlanti, Andrew Kreisberg (who is also co-showrunner) and Sarah Schechter — have learned a lot from working on series like *The Flash*, *Arrow*, *No Ordinary Family* and *Chuck*. They plan to feature a mix of action, adventure, romance and comedy, ideally creating an alchemy that can be enjoyed by young and old, comic fans and neophytes alike.

"I'd like people to watch this with their kids or with their partners," she says, "It has something for everyone."

What is not necessarily for everyone is Adler's book, *How To F*ck a Woman*, which is part how-to manual, part relationship adviser and almost entirely hilarious. Adler, who is gay, believed her perspective on the subject might be good for her straight male friends.

"I'd been in a lot of writing rooms with guys who were either boasting about the women they were with or sick of sleeping with their wives or girlfriends for the long run," she says. "I thought, 'I can share some of my wisdom.' No one wants to read an exhaustive list of things we can do to please our partner, so hopefully it's the spoonful-of-sugar approach."

Ultimately, the pressure of living up to CBS's high expectations is not as great as living up to her own. But with a strong team in place and a blueprint for the season ahead, she's confident that the new kid on the superhero block is going to be in great shape.

"We're excited to create a character that voices what everyone is feeling. It all just converges in one giant world, and," she adds with a laugh, "it's super." —Neil Turitz

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Casting director Mark Saks

When soundstage meets the legit stage, schedules can collide.

THE BACKSTAGE BALANCE

Casting a top serialized drama is always a challenge, but that's especially true at CBS's *The Good Wife*, where 75 percent of the actors are theater-based. So to fill recurring and guest roles, casting director Mark Saks — Emmy-nominated for five seasons of the show — must juggle the schedules of performers who also appear on the New York stage.

"We're in year seven," Saks says of the serialized drama. "We don't repeat actors [in non-recurring roles], so as we deplete the pool, the pool shrinks. We turn to regional people, or people passing through from Los Angeles or London or who will come from L.A. to do the show." He also regularly attends theater in New York and elsewhere to replenish the pool.

Oh, yes... in addition to *The Good Wife*, Saks casts two other CBS series, *Elementary* and *Madam Secretary*.

Stage performers are particularly adept at dialogue-heavy shows such as *The Good Wife* and *Madam Secretary*, Saks notes; series regulars on the latter include Tony Award winners Bebe Neuwirth and Patina Miller.

For *The Good Wife*, "we keep a large grid on the computer," he relates. "On the top is the episode, and on the side are the actors' and characters' names. We'll chart their conflicts."

The grid goes to the producers and writers; Saks also speaks, of course, with creator-executive producers Robert and Michelle King. "They might say, 'We can write [so-and-so] out of this location.' Sometimes the actor will say,

"I can miss the Wednesday matinee, but not the evening show."

Throughout the season, Saks also works closely with executive producer Brooke Kennedy and producer Kristin Bernstein, and usually casts four episodes ahead.

One notable bit of synchronicity caused more headaches than usual during season six. Three actors with recurring roles — Nathan Lane, Stockard Channing and F. Murray Abraham — all wound up in the same Broadway show, *It's Only a Play*. "We needed all three of them," Saks recalls. "But Nathan was not available, because his part was too large."

Adding to the complications: "The Broadway clock is all over the place," Saks says. "There are Friday matinees, some shows are on Monday [traditionally a day off in the theater], some shows start at 7 p.m. rather than [the usual] 8 p.m. You have to release the actor two hours before curtain. The later in the week we film, the later in the day shooting starts, because of the turnaround time. So someone who would have been working Friday might not start till Monday."

Still, Saks says, "I have such affection for this show. The writing is so spectacular — when I get that script and open it, I want to take that material, elevate it and make it shine."

—Libby Slate

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Wireless giants target fast-moving millennials with mobile pay-TV services.

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PHONING IT IN

Verizon and AT&T became the top two wireless companies in the U.S. with promises of free rollover minutes and fewer dropped calls. But as the business has matured — networks are now largely built out, and products and services are subject to downward price pressure — profits are getting squeezed. What's a wireless giant seeking a return to explosive revenues to do?

Turn to the digitally disrupted TV-video market.

Both Verizon and AT&T are getting ready to launch over-the-top video services that will target younger — okay, millennial — audiences with collections of short-form, traditional and sports programming. These companies are banking that video services will separate them from upstart mobile competition.

For its part, AT&T recently paid about \$49 billion to buy DirecTV, giving it access to programming assets that include the coveted NFL Sunday Ticket. AT&T has also plunged \$500 million into the Chernin Group — that's Rupert Murdoch's former top lieutenant, Peter Chernin — all for the purpose of developing "snackable" video content.

Throw in niche shows, such as foreign melodramas and sports league programming, and AT&T has what its chief strategy officer, John Stankey, described to investors as the "legs of a stool."

With AT&T's huge wireless subscriber base, the audience is there. "This

is a great opportunity to start building on that 100 million-handset mobile audience," Stankey noted.

Verizon hasn't acquired a rival pay-TV operator to build its upcoming mobile service, but it's been on quite a shopping spree. In March it signed a deal with YouTube programmer AwesomenessTV, a

subsidiary of DreamWorks Animation, to acquire 200 hours of original short-form programming. And in June Verizon agreed to license forty-five Scripps Network shows, including Food Network's *Cutthroat Kitchen*, HGTV's *House Hunters* and Travel Channel's *Bizarre Foods*.

On the sports front, Verizon already had an exclusive deal with the NFL to show games on mobile phones. But it added pacts with ESPN, CBS Sports, 120 Sports, ACC Digital Network and Campus Insiders.

To make the economics work, Verizon paid \$4.4 billion to acquire AOL, a leader in advanced advertising technologies.

"The piece that we were missing was the ability to have an ad-tech platform to insert the advertising," Verizon Communications CFO Fran Shammo noted to investors.

At press time, neither wireless giant had announced a launch date for its new services, though both have promised a 2015 debut. —Daniel Frankel


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As the spouses of *Satisfaction*, they've stepped way out of bounds. But off screen, Stephanie Szostak and Matt Passmore share a happy rapport. And golf? Not really. BY AMY AMATANGELO

He Says, She Says

Matt Passmore
and Stephanie Szostak

PHOTOGRAPHS BY GREG ENDRIES

STYLING BY BEVERLY O
HAIR FOR STEPHANIE SZOSTAK BY JUTTA WEISS
MAKEUP FOR STEPHANIE SZOSTAK BY GITA BASS
GROOMING FOR MATT PASSMORE BY CHRISTYNA KAY
SHOT ON LOCATION AT ACME BROOKLYN

STEPHANIE SZOSTAK'S DRESS BY PATRICIA BONALDI;
SHOES BY VIA SPIGA; BRACELETS BY PURO IOSELLIANI;
RING STYLIST'S OWN. MATT PASSMORE'S SUIT BY DANIEL
CREMIEUX; SHIRT BY HUGO BOSS; SHOES BY MAGNANNI.

As family shows go, it's far from *The Waltons*. On USA's *Satisfaction*, returning this fall, Matt Passmore and Stephanie Szostak play a married couple with a twist. Or two. Having given up her career to raise a now-teenage daughter, Grace Truman is struggling to find fulfillment. When her disillusioned corporate-exec husband Neil discovers she's been cheating on him with a male prostitute, he doesn't confront her. Instead, Neil becomes an escort himself.

Passmore was cast in *Satisfaction* soon after his A&E series, *The Glades*, was canceled. "It was great," he says. "I don't like to keep my hands under my bum for too long."

The Australian import, whose next movie is the *Lysistrata*-inspired Texas comedy *Is That a Gun in Your Pocket*, grew up in Brisbane,

Queensland. Wanting to be an actor wasn't common in his hometown. "You opened yourself up to public ridicule to actually voice it out loud," Passmore says. So he joined the army, then started performing at a local theater company while working as a welder. When he realized acting might work as a profession, he says, "It was like a little light went off in my head."

French-born Szostak, perhaps best known for playing Vogue editor Jacqueline Follet in the 2006 film *The Devil Wears Prada*, graduated from the College of William & Mary with a marketing degree and went to work for Chanel. She was modeling part-time when she realized acting was her calling. "I feel so lucky doing what I do," Szostak says. "Being an actress gives me a chance to explore all the sides of me."

They hadn't met before *Satisfaction*. And while their characters may have trouble communicating, these two share an easy rapport off

screen. "It's kind of sickening, the good things I could say about her," Passmore says. "She's gorgeous. She's wonderful to work with. She's beautiful inside and out. She's got such a mysterious little glint in her eye, and she's got a wicked sense of humor. We have a great trust."

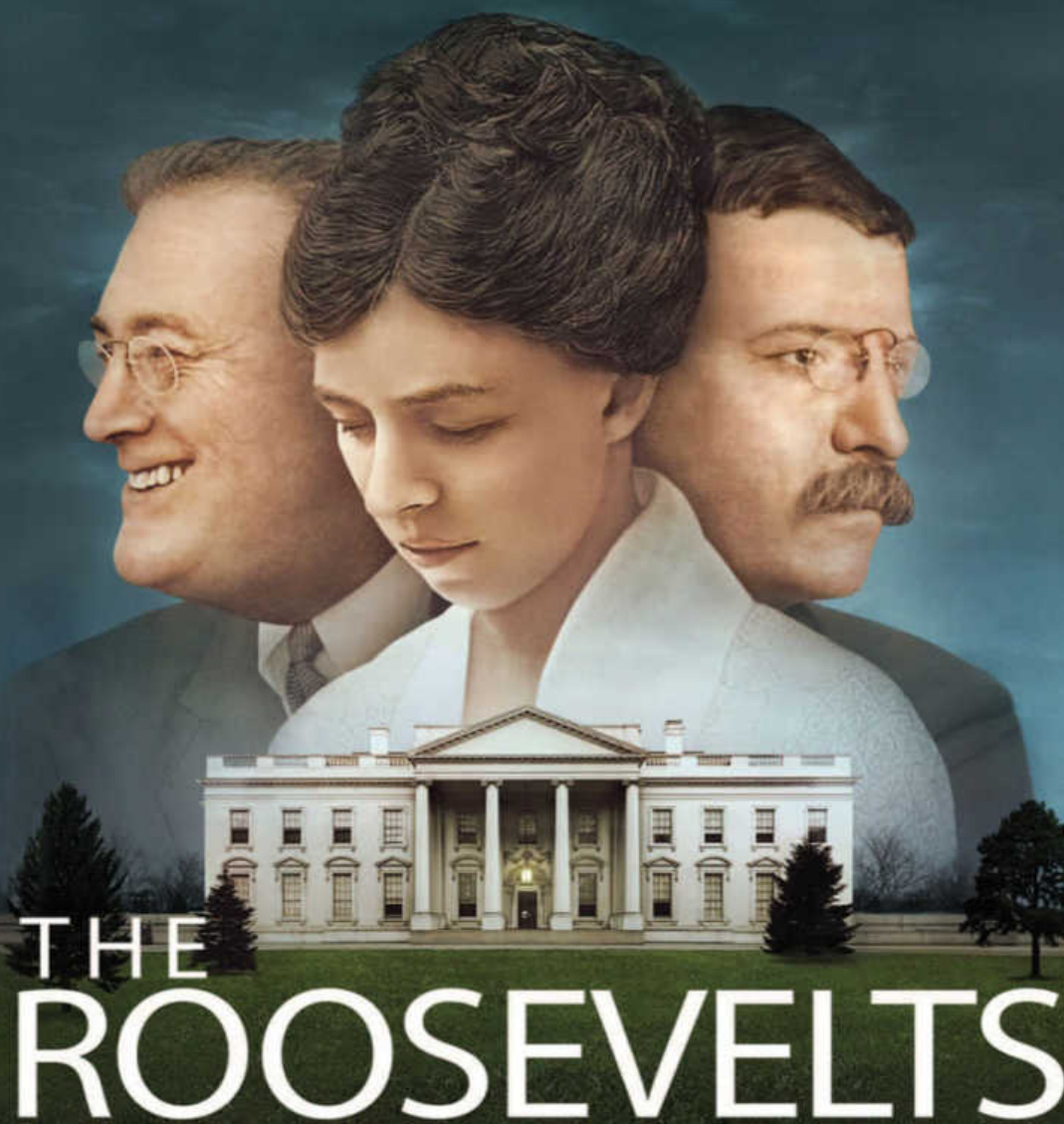
Szostak says it helps that they both love to talk about the work and the scripts. "We admitted to the fears we have and the questions we have," she explains. "Once you get on set, you're able to play and relate to the other person. You've talked so much about the material that you're at ease with each other."

Passmore and Szostak recently shared some of their thoughts about the series, its racy sex scenes and... golf.

The show's premise is very unusual. What did you think when you first read the script?

Passmore: The thing that leapt out right away was

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THEIR TRAGEDIES MADE THEM HUMAN.



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the sociological aspect of this postmodern life, combining with mid-marriage and mid-life for both of these people. I thought it was a really nice mirror [image of] what we're all going through today. And then, of course, taking it to an almost absurd level in the world of male escorts.

It really intrigued me that Neil, after smash-

ing this prison of his own making, goes to tell the person that he cares most about — and finds out about her infidelity. But then he doesn't smash the marriage. He doesn't confront her and blow it all out of the water. He goes inside himself.

As I talked with the creator, Sean Jablonski, he kept saying it's a post-modern love story, and

that intrigued me. In our moralistic society, in the way we see things, it looks like these guys have gone too far. Is there any way of coming back from this? And so to call it a love story absolutely reflected this relationship and this marriage. I realized they had lost a sense of themselves even before they lost each other.

Szostak: I loved the pilot. It's a fascinating subject — married life, happiness, honesty... with other people, with your spouse, but also with yourself. All these things are fascinating to me. So I loved that and I thought it was really well written. There was a good balance between the husband and the wife in terms of their storyline. I was very excited. I wanted to know what was going to happen to these characters.

How do you relate to your character?

Szostak: I think a lot of us women can relate to becoming a mother — there's a new part of you that comes alive, and it's fantastic. But all of a sudden you're like, "Where am I in this?" It's hard to keep all of you alive. You get caught up in the domesticity and motherhood, in trying to be the best mother and the best wife. Sometimes when you're trying to be good in everything, a part of you is not really alive.

When we get stuck in the routine of life, we forget to be curious, to embrace the unknown — and that's really what gives you a high. Both Neil and Grace forgot how to do that. I get frustrated sometimes because I just want those two to talk. I'm someone who talks a lot and says what I feel. It's hard to be in Grace's skin sometimes.

What do you think the show is trying to say about marriage?

Passmore: What I started to realize is, there's a sneaky hidden optimism throughout the show: the fact that Grace and Neil are sticking with it and sticking with each other. They're dying for hope. I think that's where the show says something about relationships. The quest to be true to yourself, and therefore bring that truth to someone else, is part of the whole equation — not only for a successful marriage, but a successful life.

When there's denial — sticking your head in the sand, throwing yourself into work and losing touch with your marriage, your family, your partner — it's all symptomatic of losing touch with yourself. I think there's something in there for all of us.

Szostak: The thing I like about the show is, I don't think it's telling you anything is right or

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wrong. I think it's just exploring marriage and how difficult it is.

The show's sex scenes are quite racy for basic cable. What was it like to film them?

Passmore: It's always funny and uncomfortable. I like to joke my way through it. That's my way

of doing it. You've got to go, "Well this is just a ridiculous job in this moment. Let's just shoot it."

Every actor and actress who came on the show was incredibly professional and incredibly sweet. There's an acknowledgement when you go in: this is so unrealistic, this is uncomfortable. I mean, I couldn't have sex for six months after

this show without someone lighting me and directing me! It was embarrassing.

Szostak: I watch HBO and Showtime a lot, so I'm very happy with how tame the sex scenes are. My character never had to go through anything drastic or uncomfortable.

Stephanie, you're a lifelong golfer, and Matt, your character on *The Glades* loved to golf. Did you two ever play a round of eighteen holes together?

Passmore: I'm a terrible golfer, and there is no way I'm stepping onto the green with that girl. She's a monster. She's a shark. Frankly, in order to feel like I still have testicles I made sure that we would never ever play golf together.

Szostak: I watched the pilot of *The Glades*, and his swing looks great. He totally fooled me. He looked like a golfer.

Passmore: All I did was swing the club. The ball was actually cutting off to the right, and thanks to the beautiful power of television, they were able to draw the ball in to make me look good.

Stephanie, growing up in France, how did you start golfing?

Szostak: My dad was a scratch golfer, so my mom started playing. My brother and I started playing just by default. I started competing as a teenager, but none of my friends played golf. I tried to quit many times, but my dad was always telling me, "No, you can't quit." I'm so happy now that I still play. It's really taught me a lot — honesty and perseverance.

I love to talk about this! Golf is a lot like life. It's eighteen holes, and it lasts four hours. You can have three great shots and two terrible shots, and you just have to keep going. I remember as a kid my dad telling me if I had a bad shot, forget it — all you need to think about is the next one. When you think about life, that's such a good attitude. Stuff happens, and instead of dwelling on it, I just have to keep going.

How did you end up coming to America?

Passmore: I had an American manager. He was constantly saying, "Just come over here and give it a decent shot." He was like the long-distance girlfriend I had to keep calling, saying, "Ah, sweetie, I've got to do this one last job and then we'll do this...."

Fox had been looking for someone for a pilot, and I was in Prague [to shoot] by the end of that week. It didn't go to series, but because A&E had seen that pilot, *The Glades* came out of that.



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I found myself in Florida, and the rest is history. Now I've got a place in Los Angeles and am very happy to be an L.A. resident.

Szostak: My dad is American. He's from Iowa. I have family in the States, and we would come and visit. I always loved the United States. I remember writing in my diary when I was eight: "One day I hope I will live there."

Is that why you decided to attend the College of William & Mary, here in the U.S.?

Szostak: We don't have liberal-arts education in France. You have to really pick what you want to study, and I didn't know. We also don't have college sports, so I wouldn't have been able to play golf. I think my heart wanted to come here, and it made sense, too.

Did you ever live in France again after college?

Szostak: I went back my sophomore year. I had kind of a hard time my freshman year — a bit of a culture shock — so I went back and did a year in Paris, where I met my husband. Then I went back to William & Mary and graduated — and never lived in France after that.

You both have American accents for the series. Matt, your character on *The Glades*, Jim, sounded very different to me than Neil.

Passmore: Jim didn't have that full Chicago accent, but I wanted to put a hint of it in there to make him that fish out of water in Florida. With Neil, I just wanted to standardize it, put it more down in my chest and make him more everyman — so you couldn't listen to him and go, "Oh, he's from Georgia." Or, "He's from New York." I'd say he could be from anywhere in America.

Stephanie, how did you approach talking like Grace?

Szostak: I work with a dialect coach. It's kind of great, because it's also part of building a character — if I didn't have an accent, I don't think my voice would change that much. For the different characters I do with an American accent, the energy is very different in the voice, so it's almost like an additional tool.

In the series, you're the parents of angsty teenage Anika, played by Michelle DeShon.

Did you bring any of your own experience as parents?

Passmore: My fiancée has a boy, so yes — I'm kind of in that world, the world of a stepdad. My learning curve is pretty much a 90-degree angle,

so I'm going straight up. There's definitely one easy part of playing a parent: you're worried all the time. No matter what's going on with Anika, Neil's probably worried. There's a beautiful parental guilt as well. It will be really interesting to see in the second season where that goes.

Szostak: Michelle and I get along really well, which makes it easy. But if I wasn't a mother [of two sons] I think it would be very different. I feel very maternal toward her. What Neil and Grace are going through, you could see the impact on Anika. She doesn't know exactly what's going on between her parents, yet she's feeling it. We all affect each other.

What do you hope will happen for your characters in season two?

Passmore: I'd like to see more wins for them as a couple. I think they will start to experience

that more. Moving together on the same path, as opposed to doing it completely separately. So maybe they unconsciously start to bounce off each other.

The show will move into its next chapter, so to speak. The essence will remain the same — two people on a quest for truth — but how they go about it may differ vastly from the first season. I'm rooting for Neil and Grace, and I think that's part of the strength of the show. These people can do morally questionable things, yet we still are rooting for them. We still want the best for them.

Szostak: I would love for her to speak her mind, open up her heart and be confident in the woman that she is deep down. I hope she gets in touch with who she is and is able to be who she is with the people in her life.

PASSMORE'S SUIT BY **ERMENEGILDO ZEGNA**; SHIRT BY **HUGO BOSS**; BELT BY **PRADA**; SHOES BY **GENERIC SURPLUS**; WATCH BY **DANIEL WELLINGTON**. SZOSTAK'S LEATHER TOP BY **COSTUME NATIONAL**; SKIRT BY **FRANZISKA FOX**; SHOES BY **GIUSEPPE ZANOTTI**; BRACELETS BY **PURO IOSELLIANI**; RING BY **ALEXIS BITTAR**.



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GREAT PERFORMANCES



Sports docs score big amid a surge of true-drama programming.

More Than a Game



Epix's David Ortiz In The Moment



Showtime's Kobe Bryant's Muse



30 for 30's I Hate Christian Laettner



HBO's Namath and (below) Lombardi



EPIX, COURTESY OF ESPN FILMS, HBO, SHOWTIME

It's not exactly a secret that reality television doesn't offer much that is real. Which may explain, in part, why viewers craving true drama are increasingly turning to sports documentaries — and producers are striving to satisfy them.

"What people have discovered," says Stephen Espinoza, executive vice-president of Showtime Sports, "is that the world of sports is extremely fertile in stories that, in many cases, are better than fiction. That's what resonates with audiences — they depict real-life drama, not something contrived or artificial."

"Sports makes for authentic TV," adds Epix CEO Mark Greenberg, whose network profiles celebrity athletes in its docu-series *In the Moment*.

While Showtime has won raves for series like *All Access* and movies like *Kobe Bryant's Muse*, HBO continues to add to its award-winning sports programming history with docs from *Namath* to *Lombardi*. ESPN, meanwhile, has been enhancing its reputation for more than a decade with serious filmmaking, like its Emmy-winning series *30 for 30*. Adding to the mix is a new unit at NBC that will create sports docs for airing across the company's multiple platforms.

"We have big followings for our sports properties like the NHL and NASCAR," acknowledges Mark Levy, senior vice-president for original productions and creative at the NBC Sports Group. "We want to serve that core audience in the short term with games and races. But in the long term, we want a brand that will also reach out to the more typical sports fan."

In this new sports arena, the strategy is not simply to reach hardcore fans who can quote standings and stats. It's about telling "stories about athletes and coaches in a much deeper way," says Dan Fleschner, director of editorial content for NBC's Sports Group, "pulling back the curtain on what their lives are like beyond wins and losses. There's a much deeper audience for that."

Unlike a game or match — gone and done as soon as the final shot is taken — a sports documentary can live on. That was certainly the case for the *30 for 30* episode "I Hate Christian Laettner," which ultimately attracted 17 million viewers.

John Dahl, vice-president at ESPN Films, attributes much of the massive interest in the film (which told how fans came to revile the former Duke University basketball star) to its exemplary illustration of ESPN's core principle: "You have to appeal to the audience on an emotional level, with stories about people that are set in sports but are really cultural stories. The Laettner film touched on larger themes like hate in the lives of fans. That's something everyone has an interest in."

The documentary tradition at HBO Sports goes back further than any other network, to the early '90s and films like the three-part baseball-themed *When It Was a Game*.

"There was not a huge demand for this at the time," admits Rick Bernstein, senior vice-president of HBO Sports. "*When It Was a Game* was the first to take a true documentary approach — that people would be more interested in the story behind the story, rather than who won and lost. This network would allow whatever time we needed to tell a story with a journalistic, intelligent approach."

Ironically, as sports docs become more popular, their playing field is becoming a lot like the games themselves.

"There is a lot of competition out there now," notes ESPN's Dahl, "far more than when we started doing documentaries with *SportsCentury*, the [1999] series that really started this for us. And it's great, because it keeps us as hungry now as we were in the earliest days of the network." —Craig Tomashoff

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Love Ride



Taxicab Confessions



Ca\$h Cab



Taxi Brooklyn

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For enterprising producers, the back of a cab can be a cozy — or provocative — location.

Hey, Cabbie!

A couple — told only that they'll be appearing in a TV show about relationships — enters a New York cab, where they find actor Alec Baldwin. But he's not just a fellow passenger: "I'm an internationally renowned couples' therapist," he announces. "Licensed in the Philippines."

Well, maybe not. But Baldwin is the co-creator and producer (with Malory Schwartz) of the comedy web series *Alec Baldwin's Love Ride*, in which he guides romantic duos — straight, gay, young, old — through open discussions about their relationships.

"I've always wanted to help people avoid some of the mistakes I've made," he informs two participants.

Produced by Above Average, the online arm of Lorne Michaels' Broadway Video (which produced Baldwin's NBC series *30 Rock*), the series premiered on YouTube last November; the subscription platform Vessel has since secured the rights.

Love Ride is just the latest in a series of shows featuring New York cabs.

NBC aired a French-American police comedy, *Taxi Brooklyn*, during summer 2014, while HBO's *Taxicab Confessions* (1995–2006) drove the cab concept into unscripted territory with its sometimes-graphic hidden-camera work. Discovery Channel's 2005–12

game show *Ca\$h Cab* begat spinoff *Ca\$h Cab After Dark*, as well as *Ca\$h Cab: Chicago*.

Besides hosting *Love Ride*, Baldwin is an involved producer, says Ashley Bearden, head of production at Above Average; he's even participated in editing from far-flung film locations. "Alec's big thing is, this is supposed to be fun and funny," she says. "We don't want to end up with couples having horrible fights."

After its first twelve outings, *Love Ride* switched to a roomier town car, and also filmed some episodes in Pittsburgh. "Everybody in Pittsburgh knew who Alec was when they got in the car," Bearden says. "Some people in New York didn't. That almost made it funnier." —Libby Slate

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Before Jerrod Carmichael knew he wanted to be a stand-up comedian, he knew he wanted a show on NBC.

"When I was younger, that was the dream," Carmichael says. "I wanted to be on NBC Thursday nights. That was the goal, and still is."

He's considerably closer to that dream — in fact, only one night away. His multi-camera comedy, *The Carmichael Show*, loosely based on his own life, airs on Wednesday nights on — yes — NBC.

Of his early years, he says: "I grew up in Winston-Salem, North Carolina, in a neighborhood that had some good people... and some not so good people." So the young Jerrod spent a lot of time indoors, watching *Friends*, *Seinfeld* and all of Norman Lear's classic sitcoms. His family encouraged him to pursue comedy, and at twenty he moved to L.A.

His Hollywood stand-up gigs led to writing for a sketch comedy, *Loiter Squad*, which aired for

three seasons on Cartoon Network's Adult Swim block and brought new opportunities his way. He had a scene-stealing turn as frat boy Garf in the Seth Rogen–Zac Efron film *Neighbors*. And he landed a deal with NBC for his own show.

The pilot wasn't picked up, but it was retooled, bringing on *Neighbors* director Nicholas Stoller in the process.

"A lot of times, the multi-cam sitcom is so removed from reality, and audiences recognize that," Carmichael says. "So we're aiming for the opposite. We know audiences are smart, and we want to give them honest discussions and real topics."

In this case, the topics — and the laughs — come from Carmichael's interactions with his therapist-in-training girlfriend (Amber West), and his overinvolved parents (David Alan Grier and Loretta Devine).

"NBC at its best had shows that were sophisticated, had integrity and were still very funny.

It's my intention to help bring that back. I know that sounds overzealous, but it's really a blessing to be able to make a show for them, and I just want to do my best."

— Sarah Hirsch

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About ACORN tv

Hailed as "an alternate universe of terrific British shows" (*LA Times*) for its handpicked catalog of world-class television from Britain and beyond, Acorn TV is the very first niche streamer to receive an Emmy nomination.

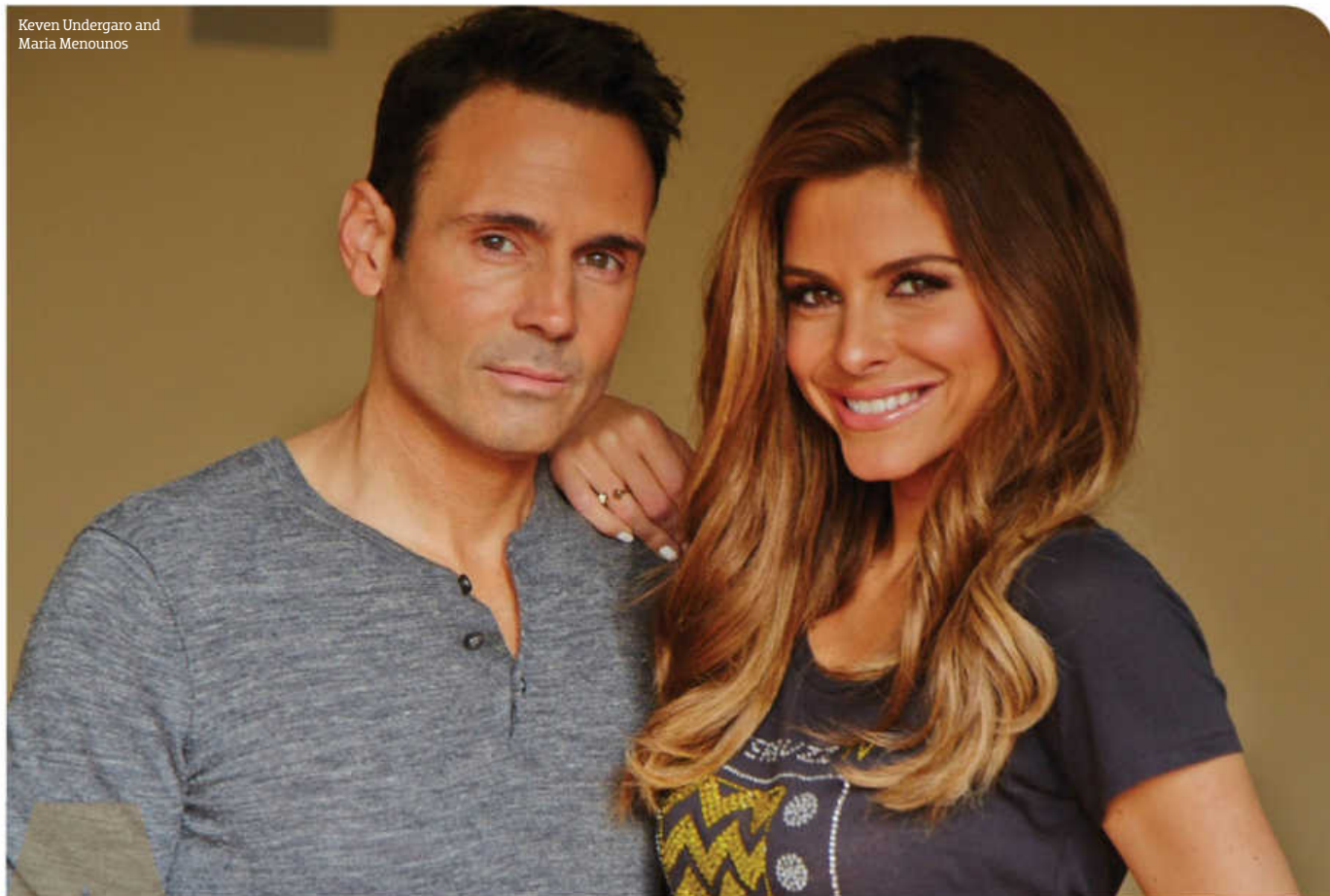


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What's the Buzz?

The success of after-shows boost AfterBuzz TV into worldwide phenom.

Keven Undergaro and
Maria Menounos



About five years ago Maria Menounos's longtime boyfriend and business partner, Keven Undergaro, suggested developing a podcast about their favorite TV shows — partly because he likes podcasts and partly to give the busy couple an excuse to spend more time together.

"It was our version of a poker night," Menounos says. "We'd watch our favorite show and talk about it. Other people wanted to join in, and it became the beast that it is today."

That beast, AfterBuzzTV, now bills itself as the world's largest online broadcast network, with roughly 400 different after-shows, varying by the season.

Menounos credits co-founder Undergaro and executive producer Phil Svitek with turning those first podcasts into a digital empire, AfterBuzz Media Group, which owns a growing number of online broadcast networks. AfterBuzzTV alone averages 20 million weekly downloads from 150 countries.

"We're excited to take it to the next level," Menounos says, noting the company has already outgrown its studio space.

Not only is a five-studio, state-of-the-art facility under construction, AfterBuzz Media Group recently hired former Frederick's of Hollywood CEO

Thomas Lynch as its new chief executive. Menounos and Undergaro hold seminars and one-on-one mentoring sessions for AfterBuzz hosts, who number about 250.

"We have the best team," Menounos says. "We have great people who are enthusiastic and motivated and have passions and dreams. I give them all the credit, because they're the spirit of AfterBuzz."

Along with her work with AfterBuzz Media Group, the former Access Hollywood and Extra host has been juggling multiple gigs, from guest appearances on shows like *The Mindy Project* and *Louie* to starring in and producing the Oxygen reality series *Chasing Maria Menounos*. She's also moving up to anchor at E! News.

The former *Dancing with the Stars* contestant has even turned a playful Instagram "dance war" with Derek and Julianne Hough into *Dance Battle America*, a TV special she and Julianne Hough are executive-producing. It's expected to air later this year on ABC.

Next up: the EveryGirl Network, based on her best-selling *EveryGirl's Guide* books. "I've been working on it for two years in beta form," Menounos says, "but we hope to be launching it within the year." —Paula Hendrickson

DIGITAL DOWNLOAD

Demand for streaming devices causes heated competition.

LIVING-ROOM OVERLOAD

Viewers wanting to stream video have a lot of devices to choose from. In fact, for a TV industry struggling with the digital explosion, there might be a few too many choices in the living room.

Consider this: if a network wants to develop an app so viewers can watch its shows on mobile devices, there are only two relevant programming platforms: iOS, which serves the likes of the iPhone, iPad and Apple Watch; and Android, which operates virtually every other gadget in the mobile universe. Likewise, notebook and desktop computers remain — as they have for decades — dominated by Mac OS and Windows.

But creating a streaming app for the living room is far more challenging. There are dedicated streaming devices to program for, including Roku, Apple TV, Google Chromecast and Kindle Fire. There are gaming consoles to consider, including Sony PlayStation 3 and 4, as well as Xbox 360 and Xbox One. Then there are dozens of DVD players and smart TVs

with streaming capabilities.

All of these platforms require unique apps with dedicated coding and resources. And all of these apps require a negotiation between the

technology backer and the network or pay-TV operator who wants to make the app. It's one more reason the rollout of TV Everywhere has been so slow and cumbersome.

"The living-room environment remains fragmented," laments Tim Connolly, who heads distribution for Hulu. "In some cases, we have to negotiate deals with twenty-five different device partners."

Every time a new streaming device is introduced, says Hardie Tankersley, senior vice-president of innovation for Fox Broadcasting, his company makes an app for it. "But you spread your resources thin," he adds. "You want to support as many devices as you can, but you don't do as good a job as you want on any of them. That's a huge challenge." —Daniel Frankel

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- American Business Awards - The Stevie Awards

To the personal and political worlds of CBS's Madam Secretary, Téa Leoni brings her trademark strength and natural style. But in her role as U.S. secretary of state — and devoted wife and mom — she also draws on a family flair for foreign affairs (the most honorable kind).

BY **BRUCE FRETTS**

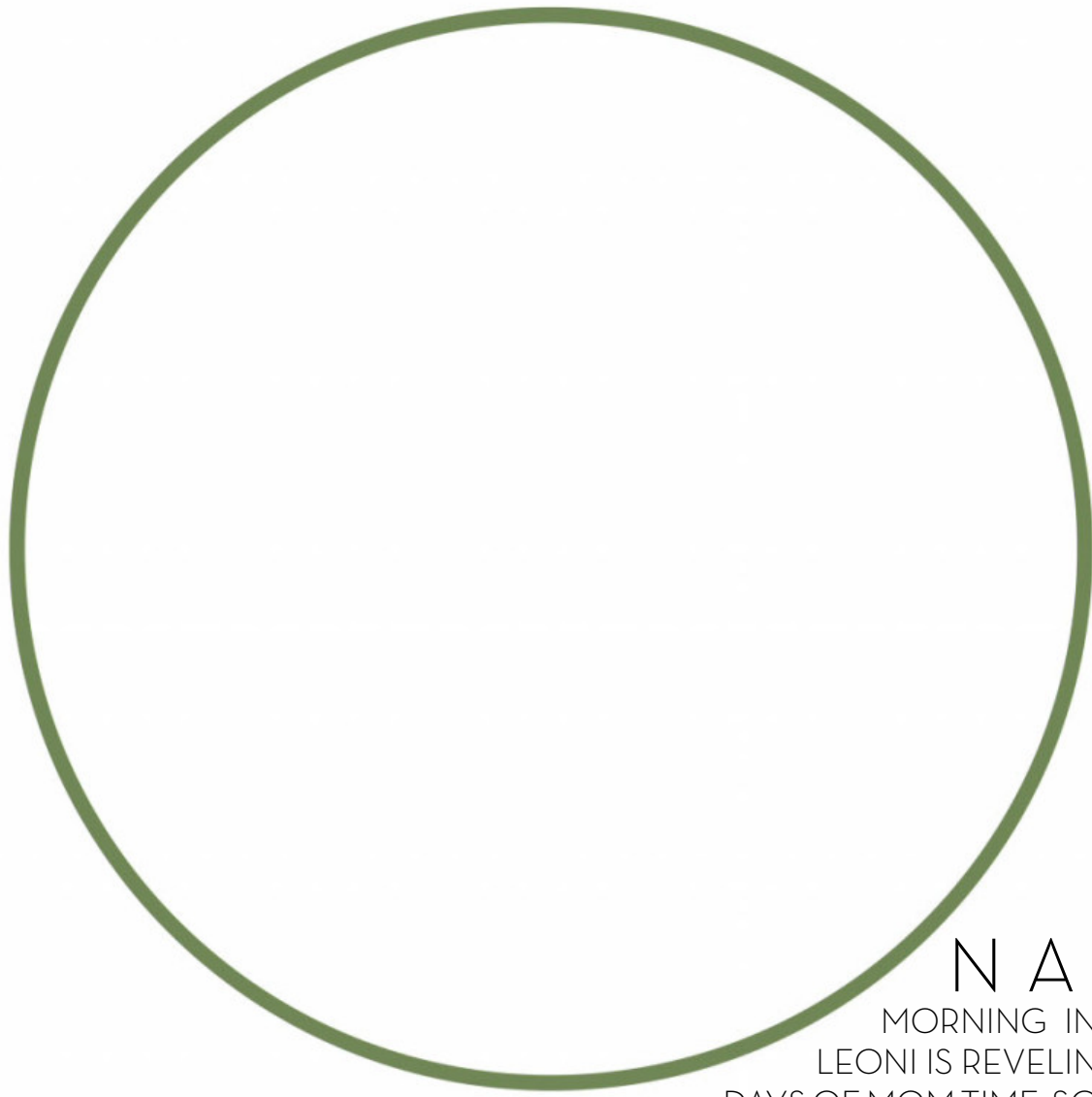
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N A SUMMER

MORNING IN MANHATTAN, TÉA LEONI IS REVELING IN HER LAST FEW DAYS OF MOM TIME. SOON SHE WILL START SHOOTING SEASON TWO OF HER CBS HIT, *MADAM SECRETARY*. BUT FOR NOW, SHE ADMITS OVER TEA AT AN UPPER WEST SIDE CAFÉ, "I AM JUST STARING AT MY CHILDREN ALL THE TIME."

That's sixteen-year-old daughter West and thirteen-year-old son Miller (by family tradition, they go by their middle names), her kids with ex-husband David Duchovny. And being teens, they're not so thrilled with the maternal attention. "The other day," Leoni relates, "they said, 'Mom, it's creepy.' I'm like, 'I just want to watch you watch TV — I'm desperate for this time.' And they're like, 'Seriously, knock it off.'"

You can hardly blame her, considering how little she gets to see them when she's spending twelve to eighteen hours a day on the set while *Madam Secretary* is in production. With such a demanding schedule, you'd think she really was the U.S. secretary of state, instead of just playing one on TV.

"I actually believe my job and John Kerry's job are comparable in terms of the hours," Leoni says. "I'm sure he spends more time on a plane, but I'd kill for a plane ride right about now. I would love for somebody to say, 'It's a thirteen-hour flight, and all you have to do is sit back in a reclining seat with a cell phone that can't ring.' Hallelujah!"

Of course, it's not Secretary Kerry to whom Leoni's character, Elizabeth McCord, is most often likened. It's former Secretary of State Hillary Clinton. After all, they're both strong, determined women, unafraid to speak their minds.

"At first I thought the comparisons were funny," Leoni says. "Now I feel like saying, 'For God's sake, I'm not her!'"

Still, playing this part has given her "an appreciation for some of the guff secretaries of state take," she notes. "That's a tough role. Your own country is going to weigh in on your actions, and so is the world. In some ways, you're under more pressure than the president."

As the lead on an hour-long network drama, Leoni is under considerable pressure herself, but her colleagues marvel at the grace with which she handles it.

"Téa gets the least amount of sleep of anyone on the show and has the most amount of work to do at night in terms of memorizing lines," says Lori McCreary, an executive producer of the show along with creator Barbara Hall and Morgan Freeman.

"She's very smart," notes Kevin Rahm, a late addition to the cast this past season as hard-charging adviser Michael "Mike



BLACK JACKET BY **MANIAC** AT MAXFIELD L.A.; WHITE SILK PANTS
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NAVY BLUE SILK TOP BY **SKAIST TAYLOR**;
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B" Barrow. "She's the best number-one you can have on the call sheet for a show. She sets the tone, and she's willing to take what you bring to the table and play with it. She's been around long enough to know that the better you are, the better she is."

"She's like the captain of the lacrosse team," adds Bebe Neuwirth, who costars as McCord's chief of staff. "She's looking out for everybody, and she sees and hears everything. She's got pure gut stamina, strength and kindness, and she's a cheerleader, all wrapped into one. I have no idea how she does it."

Sometimes Leoni has no idea, either. "We're in a physical and emotional Las Vegas," she says of her shooting days. "We don't see the sun, we don't see anybody else and we are huffing on each other's ideas and air. And it's a blast."

Not that it's always fun trying to balance work and the needs of her kids.

"It was easier when I could fit them into a backpack," she says, laughing. "Now, around 10:15 at night, I wonder just how much they're destroying the kitchen. What kind of slick goo am I going to walk into when I get home? But I'm lucky I have two extremely rational, fair, hilarious children who don't seem to need to inflict a lot of pain on me, as I did to my mom."

"Téa's an amazing mom," McCreary offers. "She's very committed to making sure she's at her kids' events, and we oftentimes adjust the schedule so she can do that. Her role now seems to be perfectly suited to where she is in her life. Her career and this role came together at the perfect time."

Leoni put her career on the back burner for years to focus on parenting — "She's notorious for having turned down a lot of projects in the past," McCreary confirms — and she consulted her children before signing on for *Madam Secretary*. "I said, 'I'm thinking about doing this, but I'd be gone a lot,'" she recalls. "And my son said, 'Mom, we're ready. We're kind of getting sick of



you.' I thought, 'If he's got that sense of humor, he's going to be fine.'"

The producers of *Madam Secretary* spent the show's first season trying to achieve a similar balance between stories of McCord's far-flung foreign adventures and her life on the home front, with husband Henry, a religion professor (Tim Daly), and three children.

"I've always been fascinated by what it is to make potentially catastrophic decisions," Leoni says, "and what happens when you go home afterwards. I'm looking forward to the family stuff becoming the A storylines and letting the political turmoil be the B stories — to show the wear-and-tear of being a public figure and what it does to a family."

Leoni's especially fond — and protective — of her on-screen union. "Before the ink was dry on my deal to do this show," she recounts, "I said to Barbara [Hall]: 'I want this to be a solid marriage. If you intend on having him screwing one of his students by episode three because you're bored,

I'm going to have a real problem with that.' And Barbara was totally on the same page."

Daly was, too. "I told him, 'This is the breakout role, because we don't have a guy like this on TV.' It takes a very strong actor to play a man who's comfortable with his wife's schedule as secretary of state and doesn't whine about it. He's not emasculated in any way. I love watching Henry don the apron and make the pancakes, because that's what it means to be a man."

The result is a relative TV rarity: a portrait of a happily modern marriage. "Tim was married for twenty-five years, and I was married for seventeen," Leoni relates, "so we both have a pretty good idea of what derails a marriage and what keeps it strong."

Leoni puts it in TV terms to show how evolved the McCords are, say, in comparison to the Ricardos: "It's like, 'Ricky! It's Lucy's lifelong dream to be on stage — you can't give her one night?'"

BEING ON STAGE WASN'T THE LIFELONG DREAM OF ELIZABETH TÉA PANTALEONI. GROWING UP IN ENGLEWOOD, NEW JERSEY, SHE WAS PAINFULLY SHY. "I HAD THIS TIMBRE WHEN I WAS NINE," SHE SAYS IN HER TRADEMARK THROATY VOICE. "I WAS THIS SKINNY LITTLE THING WITH THIS GRAVELLY, LOW VOICE, AND I HATED IT. PEOPLE REACTED WEIRDLY TO ME."

Never was she more self-conscious about her voice than in third grade, when she had to audition for the school choir with "The Star-Spangled Banner."

"I had been rehearsing in front of the mirror, and I knew the 'ramparts' red glare' part was way out of my league. I got to the section right before that, which is half as bad but still hell for me. I went up for it, and there was silence. Nothing came out," she says, still shuddering at the memory. "The teacher stopped playing and just pointed to the doors, which was my signal to leave. I said whatever expletive I had in my vocabulary at the time, and I went out those big, clanking, horrible doors."

Leoni may not have made the choir, but over the years she's learned to love her distinctive sound. "People recognize me by it," she says. "When I open my mouth at the grocery store, people say, 'I knew it was you!' Maybe I'll get a car commercial: 'Do you wanna buy my truck? I've got a flatbed for you.'"



Téa Leoni as U.S. Secretary of State Elizabeth McCord

A gifted student, Leoni attended New York's prestigious Sarah Lawrence College but dropped out after two years to pursue modeling and acting. "I may go back someday," she says. "Sarah Lawrence had a standing policy when I was there that if you'd ever been a student, you were always welcome to come back without an application. If they made me reapply and I didn't get in, I'd be so pissed."

She was encouraged to shorten her last name by Aaron Spelling when he cast her in Fox's 1988 reboot of his huge ABC hit, *Charlie's Angels*. Casting director Barbara Remsen had discovered her during a three-month, eleven-city talent search conceived by Spelling and Fox that saw Remsen and her daughter, Ann Remsen Manners, interviewing some 700 actresses a day. While in Boston, Remsen was reviewing materials in her hotel room at night when she came across Leoni's photo.

"Téa was beautiful and certainly fit the description of an Angel," she told *emmy* in 1988. "But there was something different — she had written 'Yikes!' on the bottom of her photograph. I could see a little of her personality and that she had a sense of humor. So I called her in for a reading."

"She walked in and said, 'Well, here I am.' She was just herself. I'd heard that monologue so many times, but she read it so differently. She was just so natural."

Initially titled *Angels '88*, then *Angels '89*, the series was ultimately derailed by the writers' strike. But Leoni prevailed — as did her abbreviated name.

"[Aaron] said, 'Pantaleoni sounds a bit like spaghetti — can we tighten it up?'" Leoni's father, a lawyer, agreed, wanting to maintain his privacy.

"I regret that I couldn't be Téa Pantaleoni, because it's a fabulous last name, but it helped my parents keep their anonymity until the last few years. Now everything about you — and 500 facts you hold not to be true about you — is on the internet."

Leoni initially landed lead roles in sitcoms like Fox's short-lived *Flying Blind* and the tabloid farce *The Naked Truth*, but she prefers to find the comedy in more dramatic projects, like *Madam Secretary*. "Great humor flows through these scripts, and I want to make sure that stays alive," she says. "If you set out to do a comedy, you can lose the soul in favor of a laugh."

THE ROLE OF ELIZABETH MCCORD WASN'T WRITTEN FOR TÉA LEONI, BUT IT COULD HAVE BEEN. "WE HAD SOMEBODY IN MIND AS STRONG, SMART, WITTY AND COMPETENT AS TÉA," MCCREARY SAYS, "AND WHEN [CBS ENTERTAINMENT CHAIRMAN] NINA TASSLER BROUGHT HER TO OUR ATTENTION, WE THOUGHT SHE WAS PERFECT."

"She could be the [real] U.S. secretary of state. Téa's grandmother [Helenka Pantaleoni] helped found the U.S. Fund for UNICEF, so she's traveled all over the world working for children's causes [as a goodwill ambassador for UNICEF]. Often we'll hand her a script and she'll say, 'Well, when I was in this country, this is what I experienced....' That's unique in our business."

"I do consider myself a diplomatic person," Leoni allows. "It's been a great asset coming into this role, because I was raised by two masters of diplomacy."

She's seen such fair-mindedness fade over the years, though. "I don't like politics now — it's like we're frozen by partisanship. How can anyone stand in the way of progress when so many people are hurting? When I think about that, I do get a little undiplomatic."

She's also refreshingly blunt on the challenges facing actresses of a certain age in Hollywood. "There's been a missed opportunity — women in their forties and fifties have everything to offer," says Leoni, forty-nine. "Sageliness in women hasn't really been celebrated until recently. Even Mary Richards had to dumb herself down a little bit around Lou Grant. We're not doing that anymore."

You won't catch her at a cosmetic surgeon's office either. "I earned every line on my face," she says proudly. "Every mistake, every sunburn, every stress, every beautiful moment, every minute of a thirty-hour labor — that was the first one — I'm wearing it. And I wonder why that isn't considered, in its own way, gorgeous."

She was recently reminded of a remark director Brett Ratner made when he cast her, at thirty-four, in his 2000 movie *The Family Man*. "He said I was 'still doable,' and there was a side of me, because I'm in this culture, where I was like, 'Oh, thank God!'" she admits. "But the other 90 percent was pure horror."

Leoni didn't hold it against Ratner — she worked with him again on 2011's *Tower Heist*. But these days, she has a different perspective on beauty. "I've had the luxury of being 'doable' for a long enough amount of time," she concludes. "It's just not a priority anymore. Now I don't exercise for my ass, but so my heart doesn't stop. Things change."

Speaking of priorities, Leoni's ready to head back to her nearby apartment and spend some more time staring at her kids. "They're still asleep, so it's not creepy at all," she deadpans. "Unless they wake up and catch me. Then it's super creepy."

Leoni can't help but think of the empty nest she'll soon face. "My daughter is doing a semester of school up in the mountains," she says. "I'll miss her, but I'm so excited for her. And I have odd moments of real sadness for myself where I think, 'I'd better go get a life.'"

Much like a secretary of state, a mother's work is never done. Neither, of course, is Leoni's work as an actress. But "my job security," she says, "is really as a parent. This show is the icing on the cake." 🍷



WHITE COTTON SHIRT BY **THREE DOTS**; WHITE AND SILVER SEQUIN SKIRT WITH LEATHER ACCENT BY **B* + S** AT CHURCH BOUTIQUE L.A.; PEARL RING BY **BOAZ KASHI** AT CHURCH BOUTIQUE L.A.; BLACK HEELS BY **CHRISTIAN LOUBOUTIN**

As pros in motion design get ready to fête their first Emmys, meet some of the standouts in this fast-growing field. BY CHRISTY GROSZ

forward motion

t

he past decade has seen an explosion

of creativity in motion design, thanks to advances in technology. But only practitioners of title design — a component of the larger field of motion design — have been recognized with Emmy Awards. As of September — and the 67th Emmys — that will no longer be the case.

Television Academy governor Eric S. Anderson, an Emmy winner for his title design for Showtime's *Dexter* and HBO's *Six Feet Under*, spearheaded a three-year education campaign to create the category of Outstanding Motion Design, which makes its debut in the current Emmy competition as an area award (each nominee is considered independently, without regard to the others in the area).

While motion design shares elements of animation and visual effects — "All motion design is animated, and practically anything could be called a visual effect," Anderson explains — it doesn't strictly belong in either category, he says.

So what exactly is motion design? According to Anderson, it is a form of communication that in-

corporates typography, graphic elements and manipulated live-action footage. He points to HBO's Kurt Cobain documentary, *Montage of Heck*, as a recent successful example.

"They had audio, but not necessarily anything visual, so they animated passages out of his journals. That was direct storytelling using motion design."

Entries in the new Emmy category have been good for the first year, Anderson reports, and he's hoping the attention will push the quality of work even higher.

"I remember when I won my first Emmy — and not just for what it did for my ego," he says. "It seemed to validate what I did. That's the whole idea behind awards. To be able to shine a light on the best part of our industry."

HIS CREDS: Studied graphic design at Washington University in St. Louis and moved to L.A. for his first job at Prologue Films working for Kyle Cooper. Started Filmograph in 2012 with Seth Kleinberg.

HERE AND NOW: Opening title cards for NBC's *State of Affairs* and the CW's *The Flash*

PET PEEVE: "When people prioritize the motion component above the design component. Every great motion-design piece is based on a good static design first."

PERSONAL FAVE: Closing credits for Warner Bros.'s *The Conjuring*: "We scanned real documents, altered them digitally, reprinted them on sheets of acetate and shot film of these images displayed on an old overhead projector. The results we achieved were unlike anything we could re-create on a computer."

From top:
opening title
cards for *State
of Affairs* and
The Flash, and
credits for *The
Conjuring*



KYLE COOPER



Clockwise from top left: the opening sequence from *Scream Queens*, the main title from the upcoming *Black Mass* and the opening titles for *American Horror Story: Coven*



HIS CREDITS: Three years at the Yale School of Design, then went to work at R/Greenberg Associates. Founded Prologue Films in 2003 and is called the "Saul Bass of our time."

HERE AND NOW: Opening sequence for Ryan Murphy's new Fox series, *Scream Queens* (plus Murphy's next iteration of *American Horror Story* for FX, *Hotel*, and his upcoming limited series for FX, *American Crime Story*), main title sequence on Warner Bros.' upcoming Whitey Bulger drama, *Black Mass*.

PET PEEVE: "I do not like to differentiate motion graphics from live action or 3D. I feel like all of these are arrows in an artist's quiver. I like when designers transcend software and the delivery medium and become storytellers, problem solvers and content creators."

PERSONAL FAVE: "Having designed or produced almost 300 sequences, it is kind of difficult to remember some, but I enjoyed *Black Mass* because I grew up outside of Boston and knew all the stories."



CHRIS DO

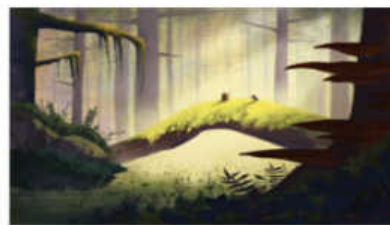
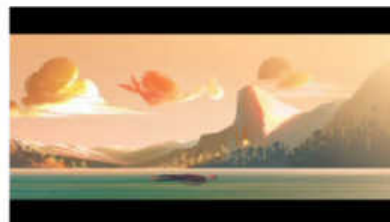
HIS CREDS: Studied graphics and packaging at Art Center College of Design in Pasadena, then freelanced for Kyle Cooper at R/Greenberg Associates. Founded Blind in 1995.

HERE AND NOW: Recently finished an interactive music video for Coldplay's "Ink," which incorporates a choose-your-own-ending story structure based on the themes of the song. Do is also developing an animated series called *Tale of Ten Kingdoms* with partners in Asia.

PET PEEVE: "Clients come to us asking for new and never-before-seen and at the same time ask for examples of it."

PERSONAL FAVE: "My favorite project probably has to be 'Black/White' for the Raveonettes [a Danish indie rock duo]. We incorporated shadow puppets and animation to create a pretty unique world that is a blend of analog techniques and digital compositing."

From top:
Coldplay's
interactive *Ink*
music video,
scenes from *Tale*
of *Ten Kingdoms*
and *Black/*
White for the
Raveonettes



RYAN HONEY



From left: the
Metamorphosis
project and
the animated
Seinfeld spot for
Hulu

HIS CREDS: After training at Vancouver Film School, in 1997 Honey helped start a broadband entertainment website called Heavy, where he produced content and supervised branding and packaging. He founded Buck in 2004.

HERE AND NOW: Honey, who supervises about half of Buck's projects between the New York and L.A. offices, just finished an animated spot for Hulu that promotes the newly acquired *Seinfeld* episodes.

PET PEEVE: "My biggest gripe about the industry is that many people do not give projects the schedules that they require in order to create quality work. All too often we have to really scramble to make something that we are happy with in the timeline available."

PERSONAL FAVE: The 2012 *Metamorphosis* project, a Hunter S. Thompson-inspired video that promoted the online bookseller Good Book, which donates its profits to Oxfam. "It had all of the right ingredients, including a great script and cause, a decent amount of time and creative freedom."

WILL HYDE



Scenes from
Sony's Eye
Candy film

HIS CREDITS: Hyde started as an art director at an advertising agency and was the first designer at Digital Kitchen. In 2001 he founded Superfad and in 2013 started Strange & Wonderful, where he's focused on developing new technologies for lighting and lensing.

HERE AND NOW: "We are knee-deep in a project for a perfume company, for which we have developed a system of sculpting reflections in glass and liquids."

PET PEEVE: "The trend among young designers to jump immediately into the freelance pool. While the money is good, these designers miss the opportunity for genuine mentorship and growth within the kind of team environment that comes with being on staff."

PERSONAL FAVE: Sony's Eye Candy film, used in stores worldwide as an attract loop on their televisions. "The piece turned out to be an overture of motion design, with beautiful live action, intricate visual effects, wonderful music and an ultra-stylized feel."

LAUREN INDOVINA

HER CREDITS: Educated at the Rhode Island School of Design and worked for Chris Do's Blind for a year before ultimately landing at Psyop in 2009.

HERE AND NOW: Indovina says she's proud of a title sequence she created for Psyop called "Emerge," which became a branded piece for the studio.

PET PEEVE: "I never particularly cared for calling this field 'motion design.' It's a bigger and more artful medium than it gets credit for."

PERSONAL FAVE: Fage yogurt — "an exciting and experimental project starring Willem Dafoe as the voiceover actor in a surreal work of white-on-white with only delicate uses of color. Since then, the output of exquisite work all around me has inspired me to embrace a broad visual point of view in this eclectic industry."

From left: title
sequence
from Psyop's
Emerge and the
white-on-white,
surreal Fage
yogurt project



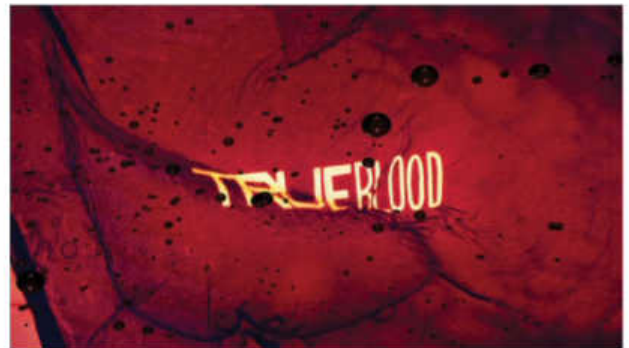
HIS CREDS: After studying photography, filmmaking, design and advertising, Matthaeus started what he calls an "ill-advised career in advertising." He ended up selling the ad agency he created and formed Digital Kitchen in 1995.

HERE AND NOW: "Increasingly, we are in the business of transforming brands and audience experiences rather than creating a main title sequence or a piece of motion graphics."

PET PEEVE: "That motion graphics is considered a discipline in and of itself, rather than a means to the broader field of experience-making."

PERSONAL FAVE: Main title sequence to HBO's *True Blood*.

The main title sequence from HBO's *True Blood*



BRADLEY MUNKOWITZ, A.K.A. GMUNK

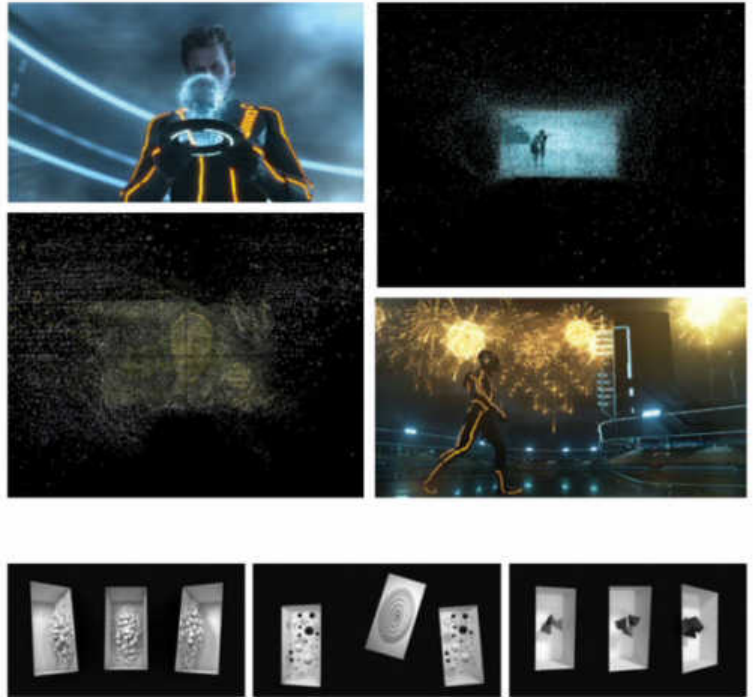
HIS CREDS: Munkowitz started as an animator and Flash designer for Vir2L Studios London, then moved to the States for gigs at Imaginary Forces, Buck and Prologue Films.

HERE AND NOW: Directing a car commercial for the Creators Project in Australia and a huge installation at the Santa Monica Pier for the concert series. After a busy year, he's looking to work on a few more personal projects, as well.

PET PEEVE: "The mediums are combining much quicker than we thought — we're now seeing stellar motion graphics inside virtual-reality and experiential worlds, and vice versa. It's an exciting industry we live in — absolutely nothing to be peeved about."

PERSONAL FAVE: The Tron holograms and the short film Box: "For Tron, a team of five designed and animated over twelve minutes of holographic content, which was so educational and rewarding. Box was also my favorite because it introduced me to the world of designing for the physical space."

From top:
scenes from
Tron and Box



MICHAEL RILEY

HIS CREDS: While at Rhode Island School of Design, Riley interned with Tibor Kalman at M & Co., where he learned how Kalman used typography as an expressive element. After stints at R/Greenberg Associates in New York and Imaginary Forces in L.A., Riley started Shine in 2005.

HERE AND NOW: Shine recently designed, animated and programmed screen graphics for DreamWorks Animation's fifteen-minute Licensing Show event at Mandalay Bay in Las Vegas, which had 170 monitors working in concert with a live performance by Cirque du Soleil.

PET PEEVE: "I can't think of one! I find this to be an extremely exciting and challenging career. It's a completely different environment than when I started, but one thing remains the same: you need a great concept to create a successful project."

PERSONAL FAVE: The title sequences for Kung Fu Panda and Kung Fu Panda 2, as well as title sequences for HBO's Temple Grandin and The Newsroom and ABC's Modern Family.

From left: title
sequences for
Kung Fu Panda,
Temple Grandin
and Modern
Family



ASH THORP



From top: main title sequence for *Person of Interest* and Thorp's latest project for FITC Tokyo.



HIS CREDITS: Thorp started in the industry as a junior designer at Prologue Films, then decided to open his own freelance company.

HERE AND NOW: His most recent work was with Imaginary Forces on the main titles for CBS's *Person of Interest*. He's also created his first video-game app with friends and is in production on a short film called *Lost Boy*.

PET PEEVE: "One of my concerns is the increase in the repetition of concepts, which shows a lack of original thinking and problem solving. It's incredibly challenging to do something risky or against the grain, but when I see studios or individuals who are taking those risks, it's exciting and inspiring."

PERSONAL FAVE: His latest project for the digital art and technology conference FITC Tokyo. "It reminded me that anything is possible with the right team and mindset."



DANNY YOUNT



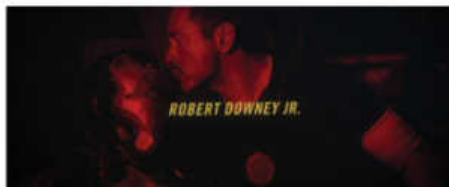
From top: the title sequences for *Tyrant*, *Breakthrough* and *Iron Man Three*

HIS CREDITS: Though he says he doesn't have a formal design education, Yount was an interactive designer when he decided to pursue editing and animation. He restarted his career at a video post house and by working as a freelance designer before starting at Digital Kitchen.

HERE AND NOW: Yount just completed main titles for season two of FX's *Tyrant* and is working on promos for Nat Geo's anthology series, *Breakthrough*.

PET PEEVE: "[Motion design] has become an illustration or character-animation genre. I've always seen motion design as meaning graphic messaging through typography, an iconic image and great composition emphasized by motion."

PERSONAL FAVE: The end credits of *Iron Man*. "It was a very fun project and ended up being a stepping stone for a new trend in user interface design, which is still going on today."



HIS CREDS: After studying graphic design at Yale School of Art, Yu worked at R/Greenberg Associates in New York City, where he learned traditional film optical effects for film title design and trailer graphics. He started yU+co in 1998.

HERE AND NOW: He has worked on a variety of network promos and title sequences, most recently for HBO's *Silicon Valley* and *The Leftovers*.

PET PEEVE: "I don't like seeing flying logo graphics with no narrative or conceptual purpose — motion for motion's sake. It should always have a concept that motivates the design."

PERSONAL FAVE: He's most proud of two projects that required creating content for non-traditional formats: "The Grand Park N.Y.E.L.A., a projection mapping on the thirty-story City Hall building in Los Angeles on New Year's Eve 2014, and the opening for the Google I/O Keynote 2015, projected onto a 270-degree wraparound display."

From top: title sequences from *Silicon Valley* and *The Leftovers*, the Grand Park N.Y.E.L.A. projection mapping and Google I/O Keynote display





For his TNT series, *Public Morals*, indie fave Ed Burns returns to Hell's Kitchen, the home of his Irish ancestors and a frequent setting for his scripts. But he's not just writing and directing — he's producing (with Steven Spielberg) and starring in every episode. Says Amblin TV's Justin Falvey: "He's the quadruple threat." BY **TATIANA SIEGEL**

TO HELL AND BACK

PHOTOGRAPH BY **STEVE SCHOFIELD**



N

EATLY STACKED ON A BOOKSHELF IN ED BURNS'S OFFICE IN NEW YORK'S TRIBECA NEIGHBORHOOD ARE SOME TWENTY UNPRODUCED FILM SCRIPTS HE HAS WRITTEN OVER THE PAST TWO DECADES. BURIED WITHIN THE TROVE OF FEATURE DRAMAS WITH TITLES LIKE

STOOLIE AND LEGS LIES THE MULTI-GENERATIONAL IRISH-AMERICAN GODFATHER-TYPE SAGA ON THE JOB, WHICH HE WROTE IN 1997 WHILE STARRING IN STEVEN SPIELBERG'S SAVING PRIVATE RYAN.

It would be easy to miss these scripts within the room, part of a ninth-floor suite overlooking lower Manhattan. The eye naturally gravitates a few feet higher to a display of Burns's stunning family, including photos of his wife, model Christy Turlington, snuggling their babies Grace and Finn, now eleven and nine, respectively. But rather than sidestep the mountain of rejection that reflects the increasingly rigid studio-film marketplace, Burns is eager to introduce his other offspring.

"It's another film we couldn't get made," says Burns, pointing to the Hell's Kitchen gangster tale *Stoolie*. "That was the one point in my career where I was really tempted to throw in the towel because I thought I had a really great script, put together a great cast, but couldn't get \$2 million for it."

But from futility sprang opportunity. All of these scripts, particularly *On the Job*, serve as the foundation for his TNT series, *Public Morals*, which begins its ten-episode first season August 25. The story is set in the early 1960s and revolves around two Irish-American families in Hell's Kitchen, the Manhattan neighborhood once known for its tough rep and the poor Irish, Scottish and German immigrants who settled there in the mid-nineteenth century.

In *Public Morals*, the Muldoons are the cops, and the Pattons are the gangsters. The title refers to New York City's Public Morals Division, which investigates vice crimes; Burns plays Officer Terry Muldoon, and Michael Rapaport plays Charlie Bullman, his partner.

In 2013, Burns was coming off a stint as Bugsy Siegel on TNT's short-lived drama *Mob City* when the network brass asked him if he had any interest in doing his own show. But as a writer-director, the native New Yorker worked almost exclusively in independent film, where he became a phenom after famously making *The Brothers McMullen* — a Sundance Grand Jury Prize winner — for \$25,000. He was skeptical but undeniably impressed with the latitude *Mob City* creator Frank Darabont had been given by the network.

"From a production standpoint, he's got all the toys that any filmmaker would ever want to play with," he explains. "Any shot you could think of in your head, Frank could execute. The production value was just mind-blowing. But

the thing that really blew me away over the course of making the show was, I never saw any executives on set. He wasn't getting any notes. He had total creative freedom. That opened my eyes. Maybe television is the place."

But what story would Burns — who had spent much of his career exploring the mind of the commitment-phobic urbanite — be compelled to tell?

"I happened to glance up at all those unproduced scripts," he recalls, "and I pulled them off the shelf. Everything I couldn't get made was a Hell's Kitchen-set gangster or cop movie. I said, 'All right. That's what the show's gotta be.'"

OUTSIDE THE OFFICES THAT HE BOUGHT IN 1999 — BEFORE THE PRICE OF REAL ESTATE SKYROCKETED — BURNS IS TALKING ANIMATEDLY WITH A LOCAL WAITRESS. EVER THE NEIGHBORHOOD GUY, HE SPENDS SO MUCH TIME IN WALKER'S, THE IRISH PUB NEXT DOOR, THAT HE OFTEN HAS SCRIPTS AND MAIL FORWARDED THERE.

In a white V-neck T-shirt, tan cargo pants and flip-flops, with sunglasses hanging from the V, he's still exuding downtown cool all these years post-*Brothers McMullen*. But there's more than a hint of the working-class boy who hails from an old Hell's Kitchen family and grew up steeped in cop culture. Burns's father and late uncle were cops, as are five first cousins and two childhood buddies.

"Back when he was making *Private Ryan*, Steven [Spielberg] met my uncle and my dad," Burns says. "They told him a handful of great stories about what it was like to be a cop in the '50s, '60s and '70s. Steven said, 'You gotta write a script about those guys. DreamWorks will hire you to write that script.'"

But as a film, *On the Job* never found traction, and Burns went on to give his acting career a shot with follow-up roles in studio films like *15 Minutes*, opposite Robert De Niro, and *Life or Something Like It* with Angelina Jolie. All the while, he continued to write-direct-produce and star in micro-budget

movies in the *Brothers McMullen* vein, like *Looking for Kitty*, *Purple Violets* and *Nice Guy Johnny*.

Not long after TNT asked for some ideas, Burns ran into Spielberg at a barbecue in the Hamptons.

"He's like, 'What are you working on?'" Burns remembers. "I said, 'It's funny — it's not so different from the script I wrote for you nineteen years ago.' And he's like, 'Why don't we get involved?'"

Spielberg's Amblin Television already had a hit on its hands with another period-set basic-cable show, FX's *The Americans*, and was well positioned to champion the project properly.

"That's as good a scenario as you could ask for to pitch a television show — have Steven at the head of the table and basically say to the folks at TNT, 'Hey guys, Eddie has this great idea. This is what it is....'"

Rather than simply pitch the idea, Burns presented his forty-five-page pilot script to avoid being "noted to death," and TNT responded with an immediate yes. He shot the pilot in January–February 2014, and *Public Morals* was picked up to series three months later. In addition to creating the series, Burns wrote, directed and starred in every episode. Few in the TV landscape are as multifaceted, with some notable exceptions like Louis C.K.

"He has brought everything he has learned as an independent filmmaker to series TV production," says Justin Falvey, an executive producer on *Public Morals* and co-president of Amblin Television (the other exec producers are Burns, Amblin chairman Spielberg, Amblin co-president Darryl Frank and Aaron Lubin, Burns's longtime producing partner). "People talk about the triple threat. Eddie's the quadruple threat by throwing acting into the mix. Nobody else does it, particularly for a show of this scope. It's an hour and a period piece. It is absolutely remarkable."

Burns has no good explanation — other than his sole vice, coffee — for why he's able to juggle so effectively. But he does point to parenthood as making him more efficient in all aspects of his life.

"Once you get married and have kids, all of the bullshit falls by the way-side," says Burns, who lives around the corner from his office in a loft once owned by JFK, Jr. "As a guy in my twenties, I drank a lot. But I don't party anymore. I just work much harder now than I did before I was married with kids. Being bored isn't something that I've experienced in eleven years. Being tired, yes, but never bored."

But *Public Morals* star Neal McDonough, who has five children of his own, argues that Burns is more akin to a superhero than a mere multi-tasking mortal.

"He never gets flustered, never gets upset and is always energetic," marvels McDonough, who plays mobster Rusty Patton. "He can write all those episodes, direct all those episodes and star in all those episodes and still make it to his kids' basketball practices or ballet recitals at five o'clock in the afternoon. With eight-page days, we'd finish in ten hours. For a lot of TV shows, it's not uncommon to have four-page days and finish in sixteen, seventeen hours. But he knew exactly what he wanted as a director. And for that, the cast and crew loved him."

IN FACT, MANY WHO ENTER BURNS'S PROFESSIONAL VORTEX STAY THERE. CASTING DIRECTORS LAURA ROSENTHAL AND MARIBETH FOX HAVE WORKED WITH BURNS ON EVERY PROJECT SINCE HIS SECOND MOVIE, *SHE'S THE ONE*. AND FOR BURNS'S THIRTY-FIFTH BIRTHDAY, TURLINGTON BOUGHT HIM A GUITAR AND GUITAR LESSONS FROM A THEN-TWENTY-ONE-YEAR-OLD MUSICIAN NAMED P.T. WALKLEY, WHO HAS SINCE BECOME BURNS'S GO-TO COMPOSER. WALKLEY CREATED THE SCORE FOR *PUBLIC MORALS*.

Nashville star Connie Britton has collaborated with Burns five times, including on *Brothers McMullen*, a role she landed when she was a struggling actress-aerobics instructor after answering an ad in *Backstage*.

"I could get emotional talking about Eddie because I literally owe my en-



Ed Burns and Katrina Bowden in *Public Morals*

tire career to him. Period," Britton says. "He is someone who is somehow able to walk the line between manifesting his vision and being completely open to collaboration with the people he has carefully chosen to support him."

Actress Kerry Bishé, who has worked with Burns on *Nice Guy Johnny*, *Newlyweds* and *The Fitzgerald Family Christmas*, carved out time from her busy schedule as a star on AMC's *Halt and Catch Fire* to appear in two episodes of *Public Morals*.

"As a director, he's got a deep respect for actors and their ideas and really solicits their input, and that's rare," she says. "And as an actor, I love that he's not precious. He's a really practical actor. He's got his focus in the right place and he knows the right way to think about the scene. I think his priorities are in the right place."

One of Burns's top priorities with *Public Morals* was creating a world that accurately portrayed the cop-and-criminal dynamic of the era. He could find no better resource than his father, Edward J. Burns, who started in the 25th Precinct as a rookie cop and eventually became the NYPD spokesperson in the Office of Public Information. There were often surreal moments for the young Burns, like hearing his father deliver the news to the world that John Lennon had been shot and killed in front of his home. Long since retired, the elder Burns gave his son some notes on the series.

"When he read the first draft, he was like, 'It's a good story, but your dialogue is terrible. We didn't talk like that. Like, you don't call it a badge in the NYPD. You call it your shield,'" Burns relates. "You can't get that in a book."

Nor can one get in a book the firsthand knowledge Burns gleaned as the son of a cop. Living in Valley Stream, Long Island, the family would trek into the city for theater outings and be treated to atypical sights. "We would drive around, and he would take us through certain neighborhoods to look at the gangsters. 'Look at the hookers,' he would say," Burns laughs at the memory.

It's no surprise that Burns's younger brother Brian, a longtime writer on *Entourage*, also dips from the same well as an executive producer on CBS's *Blue Bloods*. "We didn't become cops, but the NYPD is keeping us employed," Burns jokes.

Amblin's Darryl Frank says it's that personal connection to the material that elevates *Public Morals*. "He's the divining rod on what feels authentic in this world, and how this story should and needs to be told."

Back on the *Public Morals* set, Burns is shooting a scene with McDonough, who is about to dismantle the neck of an adversary. Spielberg is huddling on the sidelines, watching the action on a crisp Manhattan day. He's drinking in the by-product of a story hatched nearly two decades ago, when Burns was his young acolyte.

"Watching Steven be kind of mesmerized and amazed by how Ed works on a set, I could see how happy Ed was," McDonough recalls later. "Steven is the king of kings, and when you have that guy looking at you with a thumbs-up and that kind of adoration — that was pretty awesome." ☺

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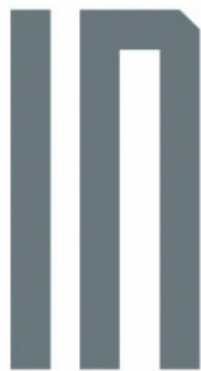
BE the LIFE of the PARTY... **WITHOUT HAVING TO BE THERE!**

Illegal live streaming via mobile app is just the latest challenge to the traditional TV business. To capture millennials who are partial to Periscope or crazy for Meerkat— and maintain the value of live events — analysts advise the networks to consider ancillary live-stream content.

BY **DANIEL FRANKEL**

SWIMMING UPSTREAM

ILLUSTRATION BY
LOU BROOKS



the days after the much-hyped

May 4 fight between Floyd Mayweather and Manny Pacquiao, the media was fixated on how the business of selling \$99 pay-per-view access to the match was undermined by illegal live streams on Periscope and Meerkat.

Suddenly, the television industry had a whole new piracy threat to deal with — social-media consumption of live streaming. Here were mobile apps that allowed users to stream live video to thousands of Twitter followers with a single click.

Older problems, of course, are yet to be solved: the traditional video business is still playing whack-a-mole with illegal postings on YouTube and trying to figure out how to monetize all those Jon Stewart and Jimmy Fallon clips freely shared on social media. But now it also has to deal with illegal live streaming of content. For a live sports event like the so-called Fight of the Century, what good is a takedown notice if a platform like Periscope has twenty-four hours to remove the video? With live sports, the cat is out of the bag as soon as it's posted.

Suddenly, the content viewed as most safe in the modern TV universe — sports and other live events — can be compromised, too.

But for the TV industry, it could get even worse.

Just four days after the big fight, on stage at his organization's signature trade show in Chicago, Michael Powell, president and CEO of the National Cable & Telecommunications Association, said the industry faces a much more serious threat from Meerkat and Periscope. These platforms represent still more competition for young viewers in an already overheated video marketplace.

Having had to learn how to face new competitors — like subscription streaming services — in recent years, TV is now "competing with real life," Powell said, "and the ability to document, share and propagate that." In other words, millennials and younger audiences are much more interested in what their friends and followers are doing *right now* than they are in watching the latest episode of a primetime series.

Powell suggested that the industry shouldn't ignore or fight Meerkat and Periscope, but rather challenge itself to become a "companion" to these new self-broadcasting technologies. "I don't think it is enough to ask the consumer to constantly change ecosystems and go from watching Periscope to watching *Game of Thrones*," he said.

Before program suppliers, networks and cable companies can embrace Meerkat and Periscope and make these platforms work for them, they have to get over their piracy fears. That won't be easy.

Certainly, social live streaming has come on quickly. The Meerkat app allows up to 5,000 users of Apple and Android mobile devices to simultaneously view one person's live video stream. A month after its February debut at South by Southwest, the app's parent company, San Francisco-based Life on Air, Inc., received \$12 million in funding from powerful Greylock Partners, on top of the \$4.2 billion in venture capital it had already banked.

Also in March, Twitter cut Meerkat from its net-

Suddenly, the content viewed as most safe in the modern TV universe — sports and other live events — can be compromised, too.

work. It then announced the \$100 million purchase of start-up Periscope, which makes an app very similar to Meerkat. It launched Periscope on Apple iOS and Android mobile devices on March 26.

When Twitter approached traditional media in the late 2000s looking for partnerships and traction, the industry paid little attention. One Los Angeles PR firm, which serves a robust client list of powerful motion-picture and TV companies, remarkably turned the then-nascent social-media company away because it couldn't figure out its business, much less how it would interact with Hollywood.

No one wants to make the same mistake with Meerkat and Periscope.

William I. Hochberg, an attorney at Greenberg Glusker and a noted digital-rights pundit, has referred to the new platforms as a "debacle potentially waiting to happen."

"It is still early morning in terms of assessing the threat as these apps and their markets develops," he adds. "Much of the activity we're seeing — whether it's a branded stream of a Nestlé ice cream cone with a bite taken out of it, or some kid speeding down the streets of his town talking a mile a minute — does not appear to be terribly popular or commercially viable. But great minds bet against Twitter's viability at its birth in 2006, so who knows?"

The most immediate concern, Hochberg says, is that the Digital Millennium Copyright Act (DMCA) — the group of laws designed to protect internet content — was formed pre-Meerkat and Periscope. That means live-streamed content can be posted and removed before either of these companies face any legal consequences.

Again, the most prominent example so far is the Mayweather-Pacquiao fight, which appeared in numerous illegal live streams on Periscope. For HBO — which partnered with Showtime in the pay-per-view event — Periscope's involvement was especially irksome. It came less than a month after the cable giant had quietly served takedown notices to Periscope for infringing streams of the fifth-season premiere of *Game of Thrones* on April 12.

After the fight, since-ousted Twitter CEO Dick Costello poured rocket fuel on the fire by infamously tweeting, "And the winner is... @periscopeco."

But the social-media network quickly realized it had a public-relations problem — as well as an issue with two large (and livid) cable networks, HBO and Showtime, denizens of an industry Twitter has worked hard to cozy up to over the past few years. Almost immediately, the company went into crisis-management mode, declaring that it had responded to sixty-six complaints by removing thirty-three Periscope live streams of the fight minutes after their posting. Twitter said the other streams had already ended or were no longer available.

"This kind of use is a clear violation of our content policy," Twitter said in a statement. "We respect the intellectual property rights of rights holders and are working to ensure there are robust tools in place so we can react expeditiously."

Meanwhile, Meerkat CEO Ben Rubin tweeted an assurance that he was working with Showtime's parent company, CBS Corporation, on copyright issues.

In Los Angeles, entertainment lawyers specializing in digital matters have not been appeased.

Under current DMCA safe-harbor provisions, an internet service provider like Comcast or a social-media platform like Twitter has twenty-four hours to remove content when the owner provides a takedown notice proving it is being illegally distributed.

"But the Periscope simulcast happens and then basically evaporates," Hochberg notes, "and there's nothing to take down. So long as Twitter and others voluntarily take down these streams at major events, they may avoid bringing the issue into the judicial or legislative boxing ring."

Hochberg envisions changes in the DMCA so that platforms like Periscope and Twitter can no longer wait twenty-four hours to remove illegal content.

Under such a legal revision, Hochberg says, "if HBO gives notice to Twitter that someone is Periscoping *Game of Thrones*, then Twitter must immediately block that user. While Twitter is already doing this in some instances, look for more use of algorithms to track down and shut down Periscoping and Meerkasting of copyrighted or otherwise protected content."

Of course, with many of those live feeds stemming from smart phones capturing grainy, reflective images off TV screens, not every digital-media watcher shares Hochberg's concerns.

BTIG Research analyst Richard Greenfield, for example, downplays the piracy threat, calling it a "minor issue." Indeed, many in the media business rolled their eyes at HBO and Showtime for what they deemed was an overreaction. After all, in terms of quality, those shaky smartphone feeds were no match for the HD pay-per-view product.

"You're not watching a Periscoped stream of an NFL game versus watching it in HD," Greenfield notes.

For his part, Kayvon Beykpour, who co-founded Periscope, agrees that more cooperation is needed between his platform and media companies. But he also told a business conference audience in New York days after the fight that the media blew the piracy issue out of proportion. "Generally there's way more media attention than there is a problem," he said.

Still, Alan Wolk, a senior analyst for the Diffusion Group, believes the concerns are valid.

"Today's shaky hand-held streams," he predicts, "are tomorrow's professionally shot broadcasts, with tripods, lighting, color correction and possibly even advertising. If everyone with a Periscope or Meerkat account is allowed to stream rights-protected programming with impunity, this scenario is not all that implausible.

"And given the millions of dollars networks, cable companies and other broadcasters pay for the rights to these events," he adds, "as well as the producers counting on that revenue, there is sufficient motivation to quash these illegal streams. Allowing unfettered live streaming seriously threatens these investments and opens the door to further piracy."

"Today's shaky hand-held streams," he predicts, "are tomorrow's professionally shot broadcasts, with tripods, lighting, color correction and possibly even advertising."

The idea of live-streaming everyday life — or "lifecasting" — isn't necessarily new. Back in 2007, a group of young digital-media entrepreneurs founded Justin.tv, which allowed any user to broadcast a channel of live-streaming video. The platform got its name from one of its founders, Justin

Kan, who wore a webcam on his head twenty-four hours a day.

"The website said it prohibited streaming of copyrighted content," Hochberg relates, "but you could still get CNN and other news channels for a long while. The quality was poor, but users watched anyway."

Justin.tv had issues with the networks and the studios. In 2009 it signed an agreement with Fox to filter its channels of infringing content. It also dealt with plenty of controversy after a nineteen-year-old in Florida used the platform to broadcast his suicide by drug overdose.

Last year Justin.tv was rebranded as Twitch. It now exists as a venture capital-funded start-up focused on the live streaming of networked video games.

Hochberg doesn't believe that the transition of Justin.tv into this very different business proves that lifecasting, as a business model, is a failure. "They were probably just ahead of their time," he says.

Meanwhile, sports celebrities — just as they did with Twitter — might be the first content creators to realize the commercial potential of live social streaming. Tennis star Roger Federer made himself a digital trailblazer in June when he broadcast the run-up to his Wimbledon performance on Periscope.

The platforms are "definitely accretive" for content creators who use them in a complementary way, says Joel Espelien, a senior analyst at the Diffusion Group.

"My guess is that live video feeds will themselves feed off major live events similar to what we see with Twitter in general," he explains. "Roger Federer's walking tour of Wimbledon on Periscope is a great example."

Espelien points out that Turner Networks is doing something similar with its Bleacher Report, the digital sports media platform it acquired in 2012. The Bleacher Report's *Uninterrupted* series also includes lifecasting videos of athletes.

"The value is in putting these tools in the hands of athletes before and after the game," Espelien says. "Fan videos are not nearly as interesting."

His colleague, Alan Wolk, also sees value in co-opting the technology. "The argument that 'change is inevitable' is a valid one," he says, "and I'd urge rights holders to think about adding a live-streaming option to their repertoire. I'm not suggesting that they live-stream an entire event, but rather ancillary pieces such as behind-the-scenes action both before and after the event, live interviews with the athletes and reactions from fans."

The alternative, after all, could lead to another Fight of the Century. ☹

Exterior view of the CBS Radio Theatre in September 1940; the building was later renamed the Ed Sullivan Theater.



One Broadway theater has stood witness to some of the greatest moments in television. Home to Ed Sullivan, Jackie Gleason, David Letterman and — come September — Stephen Colbert, the Ed Sullivan Theater has gone from gilded vaudeville house built by a Hammerstein to a time-honored TV studio. As one performer notes: "There was a vortex of entertainment on that stage that made you feel like you were part of history."

If These Walls Could Talk

By Jane Wollman Rusoff

In A CITY OF EXTRAORDINARY SKYSCRAPERS, ONE BUILDING IN THE HEART OF MANHATTAN — A TELEVISION STUDIO — STANDS TALL IN SINGULARITY.

The Ed Sullivan Theater, on Broadway between West 53rd and West 54th streets, is by no means just a TV studio. The eighty-eight-year-old edifice stands proudly on the National Register of Historic Places, and its interior is a designated New York City landmark. But its place in TV history looms as large as its architecture. For the past sixty-five years, it has served as a prism, richly reflecting the timeline of television broadcasting.

For twenty-two years, David Letterman hosted CBS's Late Show here.

The comedian, who retired in May, will be succeeded by Stephen Colbert. The former Comedy Central star will open his show on the same stage September 8.

Originally a vaudeville house with stained-glass windows, the building at 1697–99 Broadway was constructed in 1927 by Arthur Hammerstein in honor of his father, Oscar Hammerstein I. It later served as a venue for musical plays and then as a nightclub.

In 1936, CBS leased the building for radio and in 1950 converted it to accommodate television production, dubbing it CBS-TV Studio 50.

The Jackie Gleason Show was broadcast from the studio live on Saturday

The Beatles first appeared on *The Ed Sullivan Show* on Sunday, February 9, 1964; an estimated 73 million viewers tuned in. The band performed on the show for two more consecutive Sundays that month. Their final appearance on the show was on August 14, 1965.



nights in the 1950s. For eighteen years — from 1953 to 1971 — it was home to *The Ed Sullivan Show*, at first broadcast live and later on tape. Of course, it was on Sullivan's show that the Beatles performed on live TV for the first time in the U.S., on February 9, 1964. Elvis Presley made his national television debut there as well, eight years earlier, on *The Dorsey Brothers Stage Show*.

By 1967, Studio 50 was christened The Ed Sullivan Theater. Through the years, it has hosted many other series, including *The Merv Griffin Show*, *Candid Camera*, *What's My Line?*, *Password*, *To Tell the Truth* and *Kate & Allie*. But Letterman's *Late Show* notched more time at the Ed Sullivan than any other program.

The star arrived in 1993, when he took his 12:30 a.m. NBC show (*Late Night with David Letterman*, produced at 30 Rockefeller Plaza) to CBS. The network had bought the theater from Winthrop Financial Associates of Boston to help persuade the comedian to stay in New York rather than opt for L.A. In turn, the city gave the network millions in tax credits. Part of the package was the adjacent thirteen-story office building, which, in earlier days, housed mostly recording and radio studios.

CBS launched a top-to-bottom renovation of the theater, which had changed hands a few times after the cancellation of the Sullivan show and was seriously rundown. The retrofit included a customized control room in the basement (moved from its previous location, in the audience); acoustical sails and wall padding at the stage level, to adjust for amplified sound; and expanded seating for 450 (Sullivan had slyly installed a large mirror to give viewers the illusion of a larger audience). Later, the studio was upgraded for high-definition TV.

The Letterman show used every inch of the theater: the balcony (where skits were taped), the roof and even the marquee. Separately, the stage served as a venue for live Letterman Concerts, forty-five-minute pop acts — by the likes of Bon Jovi, Norah Jones, Katy Perry and Taylor Swift — streamed on the CBS website.

On May 21, following Letterman's final show, construction crews gutted the set and ripped out the seats as fans scavenged dumpsters for keepsakes. The building is undergoing renovations again this summer, this time to suit the needs of Colbert.

Though the walls of this TV temple cannot talk, many of the pros who have worked there spoke with emmy contributor **Jane Wollman Rusoff**. Here (in alphabetical order) are some of their memories:

Marty Allen (comedian, appeared on *The Ed Sullivan Show*): "We went on right after the Beatles. A thousand little girls were screaming. I told Steve Rossi, my partner, that instead of singing one of his usual big numbers, we should do something hip and swinging. I jumped into the audience and

Stage manager Ken Campbell, Ed Sullivan and producer Bob Precht



danced up and down the aisles shouting, 'Hello dere! I'm Ringo's mother!' The girls were yelling, 'It's Ringo's mother! It's his mother!'"

Pat Boone (singer, *The Ed Sullivan Show*): "The most terrifying moment of my career was in that theater. I was singing "This Is My Country," but I didn't know the bridge and had cue cards for that part. All of a sudden, those big, floppy cards slithered out of the guy's hands onto the floor. I had to keep going! So I made up a lyric to fit the melody. Afterwards, Ed hugged me. He knew I had to improvise live on the biggest show in the country."

Charlie Brill and Mitzi McCall Brill (sketch comedians, *The Ed Sullivan Show*): "We were booked for the first time the Beatles were on the show," Charlie says. "We planned to do a sophisticated scene about a couple at various stages of their lives. After the rehearsal, Ed said, 'My audience tonight consists of fourteen-year-old girls. They won't understand what you want to do. What else do you have? Show me your whole act.' So we did. He told us: 'Take the girl from the first piece and put her in the second scene, and end with the next-to-the-last thing.'"

"We said, 'Sure, Mr. Sullivan,' but had no idea what he wanted," Mitzi adds, "and this was live TV. We went on right before the Beatles."

Charlie adds: "Those girls wanted to see the Beatles, not us. We thought our career was over and that we'd never work again. After the show [actor] Frank Gorshin took us to Sardi's for a drink."

Vince Calandra (production assistant—talent coordinator, *The Ed Sullivan Show*, 1957–71): "Sometimes we'd sneak agents and VIPs into the

audience through the men's room in the lobby and up the back stairs, so they wouldn't have to wait on line. When the Beatles appeared for the first time, I wore a wig and stood in for George in rehearsal because he had the flu.

"Many of the stars would autograph a wall behind the curtain. When they were demolishing the studio after the Sullivan show ended, someone took the part of the wall with the Beatles' signatures and tried to sell it for \$1 million.

"When Richard Burton was booked to do scenes from *Camelot* with Julie Andrews and Robert Goulet, I sat in front of Burton's dressing room to make sure he had nothing to drink."

Jean Carroll (the late comedian, *The Ed Sullivan Show*, from a 2006 interview with this reporter; Carroll died in 2010): "Ed would always say, 'Do the buying-the-dress routine.' I'd tell him, 'I've done it a hundred times. The audience expects something fresh.' He said, 'I pay you — and Sylvia [Sullivan's wife] likes it!'"

"Just before I went on, he'd whisper in my ear to cut four minutes from the nine I'd rehearsed. I finally told him that as soon as I finished my exclusive contract, I wouldn't work for him anymore."

Jack Carter (the late comedian, *The Dorsey Brothers Stage Show* and *The Ed Sullivan Show*, died June 28): "I did hundreds of different shows in that ancient theater. I remember when they re-did the lobby. They freshened up the rugs and put some lights on the marquee. I emceed *The Dorsey Brothers Stage Show*, introduced the acts and did some shtick. I hosted the first TV show that Elvis was on. He came in and did his thing, but he was



Clockwise from top: Jackie Gleason, Art Carney, Audrey Meadows and Joyce Randolph on the set of *The Honeymooners*; comedian Jack Carter; Elvis Presley makes his first appearance on *The Ed Sullivan Show*, on September 9, 1956, singing "Love Me Tender"; singer Lainie Kazan.



concerned about showing his body gyrating.

"On stage [on *The Ed Sullivan Show*], Ed was sweet and proper, but in his dressing room he had a violent temper: 'You can't do that shit on my show!' I'd run through my act at noon and later he'd cut it to shreds."

Hugh Downs (panelist, *To Tell the Truth*): "Two contestants would pose as a famous person, while the third would be the real one, and the panel had to decide who was telling the truth. I remember three girls contending that they were motorcyclists. I won because I'd seen the actual one in a magazine. She said on the show, 'Don't you remember me? We went to the Caribbean together.' Had that been true, I'd be in deep trouble because it would have started to dismantle my marriage. Fortunately, I was able to easily disprove it."

Lou Genevri (Broadway dancer, *The Ed Sullivan Show*): "When I was in the show *Illya Darling*, we went on Sullivan to do a scene live in which [actress] Melina Mercouri tossed plates in the air — we'd catch them on a stick, spin them around and do a silly dance."

"We were in a fifth-floor dressing room waiting to go on, so we started playing poker and didn't hear the call. All of a sudden, our stage manager shouted, 'Where are you guys?' We ran downstairs to the stage. Half the number was over, and there was Melina with nobody to catch those plates. She threw the first one, and I grabbed it just in time."

Stephen Gill (attorney who visited the theater as a child and has an extensive collection of photos and tickets): "When I was twelve, going to TV shows at Studio 50 was like visiting a magic kingdom. There was a ticket window in the lobby. You'd ask what was available, and they'd give out free tickets for the next few days."

His recollections of *The Ed Sullivan Show*: "What was really cool was when I saw the Beatles and Paul McCartney was singing 'Yesterday.' Up to that point, the girls were constantly screaming, but when he sang that song, you could hear a pin drop."

John Greenfield (special effects director for NBC Universal; his father, Bill Greenfield, was the lighting director for *The Ed Sullivan Show* in the 1960s): "My dad brought me into the studio when I was about seven. There was a vending machine in the basement that dispensed hot peanuts into a paper bag. I got a bagful and brought it up to the stage and was munching away. Ed Sullivan walked over. I offered him some peanuts, handing him the bag. He said, 'Why, thank you,' took the bag and walked away. That was his sense of humor. He gave it back, but I was mortified."

"For the Beatles' first visit, [manager] Brian Epstein handed out 45 [rpm] records from a big

box to the crew. My father later told me that as Ed was walking through during a Beatles press tour, he saw one of the sets that had been designed, which said 'The Beatles' in giant letters, and snapped at the stage manager: 'Get rid of that set! Everybody knows the Beatles!'"

Lainie Kazan (singer-actress, *The Ed Sullivan Show*): "The first time I was on, I was so excited when I saw the marquee because I was going to appear in that theater on that show. It was unbelievable to me. My dressing room smelled of old theater, but it was wonderful. Ed never pronounced my name right: He called me Lanny."

"[Producer] Bob Precht and I had some tension. When I sang 'What Now, My Love,' he told me he wanted me to end on a high note. I said, 'Then I can't do the show.' My manager almost died. Of course I won the argument, but there was tension for quite a while."

Wendy Liebman (comedian, *The Late Show with David Letterman*): "The floor of the stage is really hard, so I felt very connected with it and supported. When I focus on my feet, my laughs are bigger. There was a vortex of entertainment on that stage that made you feel like you were part of history. The dressing rooms smelled old, like the grandma smells of cooking. One time I was bumped, but I was going to come back the next week. When I was going down in the elevator, I ran into David Letterman. He was very apologetic and sincere. I'd heard that he didn't like to talk to [guests], so I was pleasantly surprised."

Jackie Mason (comedian, *The Ed Sullivan Show*): "No one ever asked me about anything technical. To tell you the truth, I never really noticed any technical issues. What do I know about technical? I'm Jewish, so I leave that to the Gentiles. Ed and I would rehearse our bit; I'd do my routine, and that was it. Later that night we did the show. He always had faith in me and never judged my act in the dress rehearsal."

Johnny Mathis (singer, *The Ed Sullivan Show*): "The studio was absolutely tiny; most people thought it was bigger because they'd see elephants and acrobats on the show. But we were literally lined up in the wings because there was no room. You'd rehearse five songs with the orchestra, but then they'd say there wasn't time for three of them — or not even enough time to sing one whole song, and you'd have to sing half. Many of the opera stars would have to cut their arias and just sing the high notes at the end."

Phyllis Newman (actress-singer, *The Ed Sullivan Show*): "My only memory is terror, of being a very young girl doing a number in which I imitated every major star of the day, including Barbra Streisand. Mr. Sullivan had seen me do it at the Persian

At the Sullivan Theater, herding sheep, making Martin Short fly and lifting a Beatle to new heights were all in a day's work for this Letterman pro.

House Party

Until David Letterman stepped down from *Late Night* this past May, Jerry Foley was the show's longtime director and supervising producer. He began in 1990 as technical director on the comedian's 12:30 a.m. show at NBC and moved with him to CBS in 1993. Two years later he became director and in 2003 was named supervising producer.

As for the Ed Sullivan Theater, Foley knows every nook and cranny. Here he reminisces about his more than two decades at the historic studio:

Talk about a guy who got a big train set to play with! This was a cool, special place to work. You walked through the house or across that stage and couldn't help but think about the Grand Ole Opry or Yankee Stadium or any other iconic venue.

Dave will tell you how much he'd come to appreciate the versatility of the theater. For instance, we were ready whenever he spontaneously got up and ran out onto 53rd Street. Electronically, the theater was designed to serve whatever Dave was up to.

Some of the things we did over the years stretched the theater, to produce more of a Broadway presentation than a TV show. When we had scenes from *Pippin* and *South Pacific* on the show, it was a reminder that the theater had a great Broadway tradition.

Every Christmas we did a big holiday presentation. Last year we had a large choir and orchestra, with snow falling.

We also did lots of aerial work: we flew Martin Short, Bill Murray, Richard Simmons, Sean Connery over the stage; we had circus people hidden up in the grid who came down on silks.

Musicians performed on the roof: the New York Philharmonic, Dave Matthews Band, Jay Z, Eminem. Paul McCartney sang while standing on the theater marquee. We reinforced the marquee with temporary trusses for his performance.



Rock group Audioslave performs atop the theater marquee in 2002.

We also turned a fire escape into a stage for some performances. We dropped things off the roof onto 53rd — bowling balls, watermelons, eggs, umbrellas, paint-filled balloons. We dropped marbles, too, but found out they went into the sewer system. We received a phone call from the city on that one.

The top-ten list always started out with maybe 100 entries. Picking the funniest ten went on all day.

Then the jokes had to be entered electronically, often on a tight deadline. The show could be starting, and Dave would be rewriting a joke or changing a word.

When the studio converted to color [in 1965], *The Ed Sullivan Show* had some problems, because the subway power-station transformers next door would sometimes drain the color. They had to cover the wall with shielding to keep the electromagnetic field from leaking into the theater. This was addressed by CBS when they renovated the theater for Dave. But occasionally we saw the color shift on a couple of monitors back in that area.

Ed Sullivan had circus acts on his show and constructed four big wooden columns in the basement to reinforce the stage. They're still there. We, too, brought in a number of animals. A few years ago we herded a flock of sheep down Broadway.

We had one night from hell: a guest's plane was delayed, and, to kill time while we were taping, Dave decided to play catch with Biff [Henderson, stage manager]. Biff went down the steps toward the audience, caught the football and tore a muscle in his thigh. He was laid out, completely immobilized. We stopped taping.

At about the same time that night, there was an accident backstage — a technician took a nasty spill on the stairs and cut open his chin. The ambulance crew that responded returned a short time later to tend to Biff. This whole time Sandra Bullock was kept waiting in her dressing room. We still feel bad about that.

The Ed Sullivan Theater is one of my favorite places in the world. I can't tell you how much it has meant to me. My twenty-two years there were a privilege.

—As told to Jane Wollman Rusoff

Room at the Plaza Hotel, but I'd never performed it on TV before. All I remember is my gut."

Julie Newmar (actress, *The Ed Sullivan Show*): "CBS used the Sullivan show to push their other shows. I was planted in the audience to plug my new series, *My Living Doll*. Mr. Sullivan pointed to me and I stood up in my \$2,500 jeweled dress. He made his soporific, languid announcement that I would be on the new CBS season. But then they threw my show away. It nearly tanked because they scheduled it opposite *Bonanza*!"

Betsy Palmer (the late panelist, *What's My Line?*, died May 29): "I often filled in on the panel. I played coy and innocent, joking around with sexual innuendos, but I knew exactly what I was saying. Lenny Bruce called me 'a hooker who looks like the girl-next-door.'"

Itzhak Perlman (concert violinist, *The Ed Sullivan Show*): "*The Ed Sullivan Show* was the reason I came to the United States when I was thirteen. It was something I wanted to do, and that was the vehicle for me to do it. Ed came to Israel looking to do a show featuring Israeli performers. I was one of them. After I was on his show, I went on tour with the other performers from Israel and then I stayed in New York. It was very exciting. It was like I was in the middle of a dream."

Bill Persky (writer, director, producer, *Kate & Allie*): "Jane Curtin and Susan Saint James wanted to do a series, provided it was done in New York. So we moved into the Ed Sullivan Theater and took possession of it for six years. It wasn't just a theater — it had an aura about it. We worked with the stage to allow for sets and changed the audience configuration a little. It didn't have nearly the footage of an L.A. soundstage, so we created a set, for example, using the wall behind the stage. We made it look like a laundry room. It already had electrical lines and pipes — we just put in a couple of washing machines and dryers."

"In the basement, we saw rats running around, but we didn't bother to name them. I spent six of the happiest years of my life in that theater."

Chuck Ranberg (writer-producer, *Kate & Allie*): "My writing partner, Anne Flett-Giordano, and I were so thrilled to be working where Ed Sullivan and Jackie Gleason once stood. It didn't matter that some of the seats in the theater were broken or patched with duct tape. It didn't matter that the writers' offices overlooked an airshaft, one in which people from a neighboring building tossed garbage and dirty diapers."

"One night, during a taping, a rat ran across the stage. Fortunately, it was in the shadows and only a few of us saw it."

"We kept hearing about a secret tunnel supposedly used by Jackie Gleason that con-

nected the theater to the bar next door. One day a locked door in the basement was opened and we went on a field trip through a musty hallway that led to a steep stairway — up into the kitchen of the bar."

Joyce Randolph (actress, *The Jackie Gleason Show*): "On Saturday afternoon, we'd have one rehearsal with Gleason for *The Honeymooners* and then he'd disappear. The rest of us would run up to Audrey's [Meadows] dressing room to rehearse, and her manager would read Jackie's lines. We'd go through the script over and over because we had to do it live at 8 p.m. The terrible set we had was made of canvas, I think. It just hung there and moved around a lot."

"My apartment was only a block from the studio. In the beginning, I pretty much wore my own clothes on the show. I put them on at home and wore them [to the theater]. It certainly was convenient."

Carl Reiner (comedian-writer-producer): "The office building next to the theater housed the National Youth Administration Radio Workshop — the government put on radio shows with out-of-work actors and musicians. In 1939 and '40, when I was seventeen, I did radio plays and introduced operas and concerts for twenty-two dollars a month."

On *The Late Show with David Letterman*: "They always had a pre-interview so Letterman would know what to ask me about. He's such an intelligent interviewer. He can do [U.S.] presidents as well as anybody. Dave has changed a lot over the years. Since he married and had a kid, he's become a different guy... mellowed out."

Joan Rivers (the late comedian, on *The Ed Sullivan Show*, from a 1998 interview with this reporter; Rivers died in 2014): "One of the nicest shows I ever did was when they interviewed all of us that were on *Ed Sullivan* and brought us back to the theater where he did the show. It was wonderful to sit on the stage that you were on twenty-five years before. So many memories flooded back."

Eva Marie Saint (actress, *What's My Line?*): "I was the mystery guest and put on a 'Noo Yawk' accent. Tony Randall was on the panel. We had done *One Man's Family* together on television and would kibitz [off stage] and do all these strange voices. So when I did that crazy voice, he recognized me right away."

Susan Saint James (actress, *Kate & Allie*): "The theater was in disrepair, but Jane [Curtin] and I loved being there because we were our own little universe. We didn't have a lot of network presence there. It was fun to be shooting right in town, not in Brooklyn or Queens. Our dressing rooms were kind of ratty, gray with peeling paint. They

looked like prison interview rooms."

"The balcony wasn't fixed up; we had to get special permission from the fire department to let anybody sit up there. The stage was rat-filled — and we taped in front of a live audience! Whenever the lights went down on a permanent set and we moved to another one, the rats would walk across the unlit part of the stage. Not little ones... great big ones!"

"When my granddaughter was five, I walked her by the theater and said proudly, 'This is where your grandmother used to work.' She was like, 'Okay.'"

Jerry Stiller (comedian, *The Ed Sullivan Show*): "In the early days, Ed Sullivan used to pronounce our names 'Stiller and Mara.' We were so happy that he liked us that we never corrected him. We later found out that in Ireland, Meara is pronounced Mara. The most amazing thing to me was when we did the Sullivan show ten days after my wife Anne had our son, Ben."

Jay Thomas (actor-comedian, *Late Show with David Letterman*): "That theater is a magical place. Every Christmas for about twenty years, I've come on [the show] and tried to knock a meatball off a twenty-foot Christmas tree by throwing a football at it. I beat the hell out of that studio — Ed Sullivan would not have liked it. I broke lights, scenery. Dave hit the meatball twice; I hit it all the other times."

"Every Christmas on the show I also told my Lone Ranger story [about Clayton Moore, who played the Lone Ranger, once coming to my rescue]. Dave calls it 'the greatest talk-show story of all time.' One year they spent like \$50,000 and we did a re-creation of it."

Lily Tomlin (actress-comedian, *The Garry Moore Show*): "I interviewed with the producers, but they were very disappointed that I didn't do any impressions. So as I was leaving, I said, 'If I could do anything on television, I'd do my barefoot tap dance.' They said, 'Can you really do that?' I said, 'Of course,' and left. I'd never done a barefoot tap dance. So I went home and unscrewed the taps from my tap shoes, taped them to the bottom of my feet and put on shoes big enough to hold my feet with the taps on them. I went on the show and tapped up a storm!"

Leslie Uggams (singer, *The Ed Sullivan Show*): "First of all, you had to make the cut. As late as Saturday afternoon after rehearsal, people would be finding out whether or not they would be doing the show. They'd sit in the audience waiting for the producer to decide. Unless you were a major star, everyone was nervous about making it or not. Luckily, I always knew ahead of time that I'd be on. It was live television and kind of wonderful; everybody had to bring their A-game." ☺



Clockwise from top left: Dorothy Kilgallen, Steve Allen, Arlene Francis and Bennett Cerf were panelists on the TV game show *What's My Line?*; Host Bud Collyer with panelists Polly Bergen, Don Ameche, Kitty Carlisle and Tom Poston on *To Tell the Truth*; Carol Burnett, host Allen Ludden and Peter Lawford play *Password*; David Letterman says farewell on the *Late Show* on May 20, 2015; Jack Benny and Merv Griffin on the set of *The Merv Griffin Show*; Jane Curtin and Susan St. James, stars of *Kate & Allie*; Allen Funt, creator, producer and host of *Candid Camera*.





ALAN WEISSMAN



HIS AMERICA'S FUNNIEST HOME VIDEOS HAS BEEN AIRING ON ABC FOR TWENTY-FIVE YEARS. IT WILL RETURN TO THE AIR OCTOBER 11 FOR A TWENTY-SIXTH, MAKING IT THE NETWORK'S LONGEST-RUNNING SHOW. THE PROGRAM — WHICH HE HAS EXECUTIVE-PRODUCED SINCE ITS DEBUT AS A SPECIAL IN NOVEMBER 1989 WITH HOST BOB SAGET — HAS BECOME A TELEVISION INSTITUTION, KNOWN FOR THE HUMOROUS VIDEOS SHOT AND SUBMITTED BY VIEWERS.

Di Bona was born far from Hollywood, in Cranston, Rhode Island, where his family ran a well-known restaurant,

His ambition to perform would be short-lived, but his interest in the entertainment industry would grow. By the time he was in college, Di Bona

Di Bona was interviewed in January 2015 by **Jenni Matz** for the Television Academy Foundation's Archive of American Television. An edited excerpt of that discussion follows; to view the entire interview, please visit TelevisionAcademy.com/archive.

Q: When you were young, you created a singing alter ego....

A: His name was Johnny Lindy, sometimes still is. I had been in the performing arts since I was eight years old. I think my mother wanted to be on stage, and she had a flair for understanding what was good. We would go to Blinstrub's nightclub when I was fourteen or fifteen, and we'd see every major act that came to New England. I appeared in summer stock in Warwick Musical Theatre — as a singer-dancer and also worked as a stagehand — on shows such as *High Button Shoes* with Zero Mostel and Annie Get Your Gun with Ginger Rogers.

Q: Had you been given voice lessons?

A: I started when I was eight with the Walker Dramateers. Mrs. Walker would teach both adults and kids who wanted to be in television or on stage. We had elocution lessons, drama lessons and etiquette lessons, all wrapped up in one.

She had a really great conduit for us on Saturday mornings, a show that ran on WPAW radio in Pawtucket, Rhode Island. This was in 1952, and we did our own sound effects with coco-nuts for horse hooves and all of that.

I started deejaaying when I was a freshman at Emerson College. Emerson was a really good school for me because — I didn't know it then — the philosophy about Emerson was, if you're a street fighter and you don't take no for an answer, you're probably going to work out.

Q: One of your fraternity brothers went on to become famous....

A: There was this guy, Henry, who liked to carry a bookbag and wear a scarf. After Emerson, Henry wound up going to Yale and coming out to Los Angeles. One year, on his birthday, Henry was in an audition and he was asked to go into the restroom of a diner, look in the mirror and comb his hair. Henry said, "I'm going to go into the bathroom, I'm going to look in the mirror and I'm going to go, 'Ayyy'" — that's Henry



Winkler's character of the Fonz. That's how it was born.

Q: So you were friends from your college days?

A: I remember sitting at a restaurant with him on Sunset Boulevard [when he was appearing on *Happy Days*]. He said, "Vin, I'm starting to

get more letters than Ron Howard. I don't know what this is going to be, but I think it's going to be great." The rest was history. He's the most respectful, wonderful, caring — he's just an amazing man. Always will be.

Part of the story he tells is, "Never take no for an answer." The dynamics of never taking no for an answer are: be damn sure you're right, then go ahead and do it. But if you have a question about whether you're right or wrong, then you need to think it out because you could look pretty foolish. But if in your heart and in your gut, you think you're right — which is the way I like to do television — go for it.

Q: You started out in radio at Emerson, then pursued film school at UCLA....

A: I loved radio, and I was pretty good at it. I have a decent sense of humor, and I really liked spinning records. In the second year, I took television.

My first exercise was putting together a thirty-second live commercial: fade up from black, go to a camera card, change the card, have music and an announcer and then you fade out. Scared the bejesus out of me. I was so nervous. Then we did a second one.

I practiced being a director, rolling the cues and all of that, in front of a mirror for about an hour. When it came time to do the assignment, I nailed it. Then it was like starting to eat a huge bowl of peanuts — I just couldn't stop.

Q: How did you and Henry Winkler end up working on *MacGyver* together?

A: Henry and I had wanted to work together for a while. One day he said, "I'm going to send over a script. Read it and tell me what you think." It was Saturday afternoon, and it was the *MacGyver* pilot. I said, "Henry, this is amazing!"

COURTESY VIN DI BONA

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He said, "Well, you've got to get approved by two guys at Paramount. One is heading syndication and production; his name is John Pike." I said, "That shouldn't be a problem. John was my executive producer at WBZ in Boston for years, when I worked on TV specials after college."

But I had just been offered a job to do two specials at \$50,000 each. I had been out of work for a couple of months. Henry said, "They won't be able to make a decision until Tuesday, after they meet you." I said, "But Henry, I've got an offer on the table. I have to tell them by

— I think he had the Swiss Army knife with him, too. Great fun. I was line-producing and second-unit directing and having a ball.

Q: When did you start Vin Di Bona Productions?

A: I was watching the late news, and there was this story about an Australian frilled lizard that was taking over Tokyo. People had started importing them, and the little suckers were running all over the streets in Tokyo. At the same time there was a game show called Waku Waku Animal Land, and it had done pieces all

everybody would laugh out loud because it was hysterically funny. Then they'd say, "But it's Japanese." I'd say, "Well, imagine if that celebrity is Betty White or Zsa Zsa Gabor." They still couldn't get it. I pitched it 136 times.

Q: So, what happened?

A: On a lark, my old buddy Squire Rushnell from WBZ, said, "I'm looking for something for Saturday mornings. We're taking American Bandstand off the air, and we need a show that women eighteen to thirty-four would like to watch." I sent him the reel that I'd put together. He called back the next day. That's how Animal Crack-Ups started. We were the first U.S. company to bring a Japanese show to the U.S. That went a long way in Tokyo, and it still does.

Q: What was the original premise for America's Funniest Home Videos and what was your pitch?

A: In the third year of Animal Crack-Ups, we'd pretty much run out of footage from Tokyo. The Japanese came over and showed me these home videos, and they were hysterical! I went over to the Tokyo Broadcasting booth at MIP, and there was a line of at least 150 producers trying to get in to look at these clips. Because of my prior work with them, they ushered me straight in. We talked about the ability to bring the show to America, but it was a variety show and in 1988–89, variety was gone.

Q: What was their format?

A: It was sketch comedy. The Japanese version was called Fun TV with Kato-chan and Ken-chan, who were two stand-up comics. It involved some dancing segments, a music segment, a little bit of talk and then a home video. They repeated that cycle three times in one show and at the end of the show, the four or five celebrities picked one of the three videos [as the winner]. They said, "What do you think?" I said, "The videos are amazing, but that format's never going to work. I think we should just run all home videos and pick a winner at the end."

Q: And they agreed?

A: An interesting thing happened. While I was at the Tokyo Broadcasting cocktail party that same night, I saw a producer I had worked with at KNXT. She was there representing another variety producer. She said, "I'm here scouting, and I hear this home-video idea is pretty terrific. I'm going to talk to the Japanese tonight." I said, "Oh, that's really great. Would you excuse me for a second?" I walked over to



Di Bona celebrates the 500th episode of America's Funniest Home Videos with host Tom Bergeron. The show adopted the shortened AFV logo in 1998.

Monday." He said, "Well, Tuesday's the earliest."

I had to tell my wife that I was going to pass up \$100,000 of work on a maybe from the guys at ABC. But I took the shot and I passed on the job. About four hours later I got the call from Henry. He said, "You got approved."

Q: What was the biggest challenge in getting that show off the ground?

A: We had to figure out who MacGyver was. We started the auditions, and the first guy through the door was Richard Dean Anderson. He left the room and we said, "That's MacGyver. He's the first guy through the door — this can't possibly be right." We went through sixty other people, and sure enough, Ricky was the guy. Came in with a bombardier jacket and khakis

over the world about unusual animals. They had an episode about this lizard and I saw a clip. I wanted to find out who owned the show.

Q: And that's how you started?

A: It took me about six months to find out that it was Tokyo Broadcasting. I called them and said, "I'd really like to bring your show here." It was basically Wild Kingdom meets Hollywood Squares. They had all this great footage, mostly about what animals would do to get food. The footage included documentary pieces about animals, their habitats and their families.

[In the game show] the celebrities would guess what an animal would do next. I got a tape from Tokyo, and I used it to make a twelve-minute reel. I took it around, and

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BEVERLY HILLS



Di Bona, Bob Saget (left) and Tom Bergeron were all smiles at the twenty-fifth year finale of *AFV*. Saget was the show's first host, from 1989 to '97.

the Tokyo Broadcasting booth and said, "We need to make this deal right now," and we did. That was it.

Q: What kind of video submissions are most common?

A: Dogs and kids. And weddings.

Q: How many submissions are you getting now, versus back in 1989?

A: In the first six months the Hollywood post office had to bring in three extra employees just to handle our mail. We would get upwards of thirty-six mailbags a week. We had three shifts of screeners. As the show started to go mainstream, we would get about 700 or 800 clips a week in the snail mail. Now we get between 3,500 and 5,000 videos a week that are uploaded.

Q: What are the rules regarding what videos can and can't show?

A: [We don't air videos that involve] bad parenting, harmful [behavior] or if it's in very bad taste. Vomiting, we consider good taste. Crotch hits, we consider extremely good taste.

Q: Why is that?

A: I'm going to tell you a story. We started sell-

ing the show to Europe, and the Dutch said, "We can't put your show on the air." I said, "Why?" They said, "Well, people laughing at someone having ill fortune is a social disgrace in Holland. So if someone gets hit in the groin, we feel very sorry for that person." The show did go on the air, and there was a crotch hit in the opening salvo. It was like everybody in Holland watched and laughed at the same time. It's never been a problem since.

Q: What about the studio audience? Have they been prepped about the clips they'll be seeing?

A: Not at all. We cater to them. We interview them and we put them on social networks. We have a big cut-out of [host] Tom Bergeron [who stepped down after season twenty-five and has been replaced by Alfonso Ribeiro]; we take pictures of them with Tom and put that on social networking.

But I've done something with the audience since day one. What bothered me so much in variety shows and in audience-participation shows was people who would show up in shorts and flip-flops, chewing gum. So I don't allow any of that. How do we get people to dress up? We offer a \$100 award for the best-dressed man and best-dressed woman.

Q: And you get some pretty crazy outfits....

A: We get tuxes with tails. We get everything.

Q: The *AFV* collection is being added to the Smithsonian. What does that mean to you?

A: It was such a thrill. I've peripherally seen the experience as it happened to Henry Winkler with his *Happy Days* jacket. Ours is not in that same echelon, but to be there and be part of television history — I'm very proud of that. And really proud of the people who do that with me.

We have a really great crew. Often we'll have a family picnic in the summer, and I can see the families that have grown up on this show. People have bought houses, got married, had children while working on the show. It's a good feeling.

Q: Do you have a favorite clip?

A: I always say my favorite clip is the next clip that comes in and makes me laugh loudest. But there are two that I love.

One is of a kindergarten class, and all the kids are dressed in cap and gown. The teacher asks each kid to come up to the microphone and say what they want to be when they grow up. So the first kid comes up and says, "I want to be a vampire bat," and the teacher says, "Okay, you want to be a vampire bat." Next kid comes up, the third or fourth kid comes up and the teacher says, "What do you want to be when you grow up?" And he says, "I don't want to grow up."

Second clip: a mother and father are showing their three-year-old daughter numbers on flashcards. They hold up the number five and she says, "Five." They hold up the number seven and she says, "Seven." They hold up the number eleven and she says, "Pause."

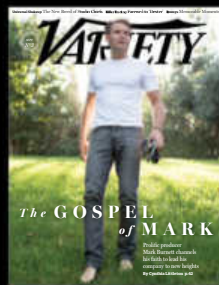
Q: What advice would you give an aspiring TV producer?

A: Don't worry about money. With success, that will come. Be kind. Be a team player. But know when not to be a team player and make a decision, because you have to do that. Every once in a while it's good to be king, because that will get a project done with your vision.

Treat your friends well and try to pay more attention to your family. I don't think I did that enough, as much as I love everybody.

Build a really good team of people you can trust and rely on, and make them know that you really care about them and their vision. But it's always got to be your vision. Have patience, don't get excited and don't scream. This is about as angry as I ever get, and people like that. ☺

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Step Right Up

For summer interns, a front-row seat in the field of their dreams leads to lively, learning.

I DIDN'T EXPECT IT to be like this," says Evan Chan, a Loyola Marymount University senior, a week into his TV Academy Foundation summer internship. "They put you right to work on the first day."

Chan is one of fifty undergrads, grad students and recent alumni chosen to participate in the annual program, which offers eight weeks of hands-on training in almost every aspect of television — from animation and art direction to broadcast news, casting, directing, editing, legal and business affairs, music, postproduction and more.

Interest in the program has continued to grow; this year 940 students applied, representing 316 schools in forty-four states, plus Washington, D.C., and Puerto Rico.

"We've increased the number of slots in several categories this year," says Nancy Robinson, director of the Foundation's education programs. "We added a second agency internship, a second internship in casting and

two more slots in episodic series. We also upped the digital-entertainment positions to five, from the three we had last year."

The additions reflect not only an expanded budget, but also increased student interest in the work opportunities and a greater willingness on the part of industry professionals to serve as intern hosts, Robinson notes.

Some entrants hailed from schools that had rarely or never previously submitted applications. Two students from historically black colleges who had heard Robinson speak at their schools were selected for internships, while a student from the University of Wisconsin—Oshkosh also credits a speech by Robinson as the impetus for her application.

Robinson does not take part in the selection process. "That is the job of our members and host companies," she explains. "My role is to make students across the country aware of our programs and encourage them to pursue opportunities. It's nice to know the students are listening."

Marketing intern Shehzaar "Shay" Kak certainly listened, to a speech given during the 2013 Emmy Awards telecast. "Someone was talking about a wonderful internship for college

students," she recalled. "During the commercial break, I looked it up. I planned then to start building my résumé. I've been working toward this."

Kak, a senior at Arizona State University with a major in business communications and a minor in media analysis, is working in Studio City, California, at Crown Media, parent company of the Hallmark Channel. In her first week she was managing a Twitter feed and creating Pinterest boards to get the word out on summer television projects. The ratings for the recent Hallmark film *A Country Wedding*, which her work helped boost, were gratifying.

"I'm hoping to also help with special events," adds Kak, who, as an undergrad special-events director at ASU, helped to bring *Orange Is the New Black* star Laverne Cox and Netflix co-founder Reed Hastings to the campus.

For Kerry Hennessy, an intern in art direction and production design, on-the-job training has meant doing some set-decorating under the guidance of James Pearse Connelly, a governor of the Television Academy's art directors—set decorators' peer group, and his two assistants.

"I've been having a ton of fun

with James," says Hennessy, who graduated in May from Carnegie Mellon University in Pittsburgh with a BFA in drama and minors in business administration and architecture. She has dressed locker-room sets for the Spike TV fitness-competition show *Sweat Inc.* and spent time observing contestant interviews on NBC's *The Voice*.

"I come from a theater background," she continues. "There are various intricacies to consider with television, such as how things look through a camera. In real life, you look at the set and think, 'That's never going to read' — and it does!"

Meanwhile, Evan Chan — a major in multimedia and a minor in animation — has been working at Telescope, Inc., a west Los Angeles company whose technology platform and marketing provide audience interaction for television shows. He's been delving into case studies for clients such as *The Voice*, ABC's *Dancing with the Stars* and HGTV's *Brother vs. Brother*, studying social-media streams, fan voting and other audience-participation opportunities, and applying that knowledge to mock-up presentations for potential clients.

"It's amazing how willing everyone is to answer my questions," he marvels. "And I have a lot."

For some students, the opportunity to ask questions of industry pros in a day-to-day work environment represents the culmination of a long-held dream.

"This was my second time trying for the internship," Hennessy says. "I was a finalist last year. I was so happy and excited when I got it this year."

Kak couldn't agree more: "It's an honor and a great privilege to be here." —Libby Slate



Evan Chan



Shehzaar
"Shay" Kak



Kerry Hennessy

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67th Emmys: The Noms

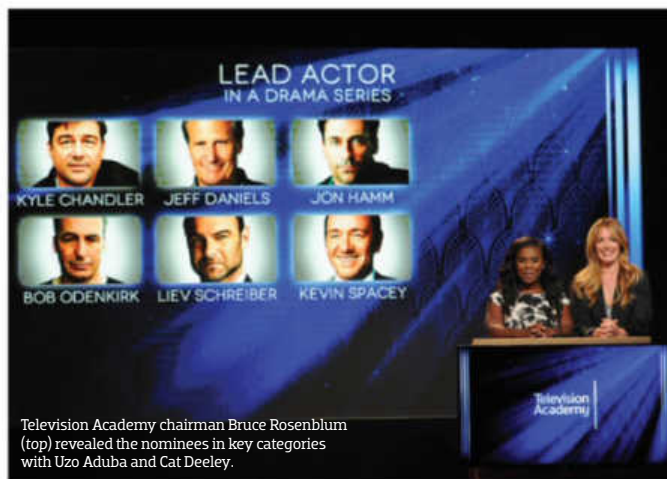
Firsts and new faces take the spotlight in the prequel to primetime's premiere event.

HBO HELD TIGHT to its crown at this year's Emmy nominations, once again leading the networks with 126 overall, while its drama *Game of Thrones* earned twenty-six — more than any other program. But it was also a year of many Emmy firsts, for the Television Academy as well as for the competition.

Some recent rules changes shook up the race — particularly, the assignment of half-hour series to comedy and hour-long to drama, as well as the expansion to seven nominees in outstanding drama and comedy series.

Netflix's hour-long *Orange Is the New Black* had unsuccessfully petitioned to move to comedy, but it nonetheless earned an Emmy nod as outstanding drama series. Also nominated was the show's Uzo Aduba, who joined Television Academy chairman Bruce Rosenblum and Cat Deeley, host of Fox's *So You Think You Can Dance*, for the July 16 nominations announcement at the Pacific Design Center in West Hollywood, California. Deeley also got good news at the ceremony — which went live at a more reasonable 8:30 a.m. this year — of her fifth nomination as outstanding reality-competition host.

"This was truly a remarkable year in television," Rosenblum said in opening remarks. "From the fortieth anniversary of *Saturday Night Live* to David Letterman's retirement and the conclusion of *Mad Men*, television's creativity, influence and impact have never been stronger. From broadcast to cable to digital services, our industry is producing more quality television than ever before."



Television Academy chairman Bruce Rosenblum (top) revealed the nominees in key categories with Uzo Aduba and Cat Deeley.

The breadth and depth of the field was evident in all of the top categories. Joining *Game of Thrones* and *Orange Is the New Black* in the drama-series race are Netflix's *House of Cards*, Showtime's *Homeland*, PBS's *Downton Abbey* as well as AMC's *Mad Men* and its new entry, *Better Call Saul*, a spinoff of *Breaking Bad*, which is finally out of Emmy contention after years of domination.

The comedy-series race also has a new look. While the presence of ABC's *Modern Family*, a five-time winner, is no surprise, NBC's *Parks and Recreation* has returned for its final season, along with FX's *Louie* and HBO's *Veep* and *Silicon Valley*. Two new streaming series join the mix: Netflix's *Unbreakable Kimmy Schmidt* and Amazon's *Transparent*.

Digital services continued to increase their presence in the competition. Netflix garnered thirty-four nominations (three more than last year) and Amazon took twelve, with all but one of those going to *Transparent*, the story of a transgender father coming out to his grown children. The show's Jeffrey Tambor was nominated as lead actor, Gaby Hoffman as supporting actress and Bradley Whitford as guest actor. *Transparent* also received nominations for casting, costumes, directing, main title theme music, picture editing, production design and writing.

In the lead-actor comedy category, Tambor is one of three new faces: Anthony Anderson of ABC's black-ish and Will Forte of Fox's *Last Man on Earth* are also in the running, as are returning

nominees Louis C.K. of FX's *Louie* and the stars of three Showtime series: Matt LeBlanc of *Episodes*, Don Cheadle of *House of Lies* and William H. Macy of *Shameless*.

Competing as lead actress in a comedy is a familiar face in a new role, Lily Tomlin of Netflix's *Grace and Frankie*; Amy Schumer of Comedy Central's *Inside Amy Schumer* is also a first-time nominee in this category. They are facing off against Lisa Kudrow of HBO's *The Comeback*, Julia Louis-Dreyfus of HBO's *Veep*, Edie Falco of Showtime's *Nurse Jackie* and Amy Poehler of *Parks and Recreation*.

On the drama side, the lead actors hail from digital and cable. Kyle Chandler, a previous winner for NBC's beloved *Friday Night Lights*, now represents Netflix's *Bloodline*, while Kevin Spacey makes another run for Netflix's *House of Cards*. Jon Hamm — with his eighth consecutive nomination for *Mad Men* — makes his final bid for the Emmy that has thus far eluded him. Also competing are the 2013 winner, Jeff Daniels of HBO's *Newsroom*, as well as two new rivals: Liev Schreiber of Showtime's *Ray Donovan* and Bob Odenkirk of *Better Call Saul*.

Lead actress in a drama is definitely a category to watch, with new faces from across the TV spectrum: Taraji P. Henson of Fox's *Empire*, Viola Davis of ABC's *How to Get Away with Murder*, Tatiana Maslany of BBC America's *Orphan Black*, Robin Wright of *House of Cards*, Elisabeth Moss of *Mad Men* and Claire Danes of *Homeland*, who has won twice for her role as a bipolar CIA agent.

For the first time, the Academy split the variety series genre into two new categories: variety talk series and variety sketch series.

On the talk side, three prominent shows are competing for the last time, CBS's *Late Show* with David Letterman, Comedy Central's

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Academy News

The Colbert Report and The Daily Show with Jon Stewart (Colbert will replace the retiring Letterman; Stewart is also stepping down). They will challenge ABC's Jimmy Kimmel Live and HBO's new Last Week Tonight with John Oliver.

On the sketch side, NBC's veteran Saturday Night Live will face IFC's Portlandia and three Comedy Central shows: Drunk History, Inside Amy Schumer and Key & Peele.

The miniseries race was also redefined this year, as outstanding limited series, with Fox's American Horror Story: Freak Show, HBO's Olive Kitteridge, ABC's American Crime, SundanceTV's The Honorable Woman and PBS's Wolf Hall getting the noms.

AHS: Freak Show and Olive Kitteridge did quite well overall, earning second- and third-place after Game of Thrones as the pro-

grams with the most nominations: nineteen and thirteen, respectively. The other competitors also fared well: American Crime had a total of six nominations; Wolf Hall, five; and Honorable Woman, four.

The race for outstanding television movie drew an eclectic group, including a first-time nomination for Acorn TV, the British streaming service, for Agatha Christie's Poirot: Curtain, Poirot's Last Case. It will compete against three HBO projects: Bessie (the biopic of blues singer Bessie Smith), Hello Ladies: The Movie (the Stephen Merchant vehicle) and Nightingale (starring David Oyelowo as a disturbed vet). Also in this category: Lifetime's Grace of Monaco (starring Nicole Kidman) and National Geographic's Killing Jesus (based on the Bill O'Reilly book).

The race for reality-com-

petition series — always one to watch despite ten wins by CBS's The Amazing Race — includes, of course, The Amazing Race as well as ABC's Dancing with the Stars, Lifetime's Project Runway, Fox's So You Think You Can Dance, Bravo's Top Chef (winner in 2010) and NBC's The Voice (winner in 2013).

Beyond the nominees, the nominations ceremony itself — produced by Spike Jones, Jr., and traditionally held at Academy headquarters in North Hollywood at 5:30 a.m. — represents a new page in Academy history. The move to the Pacific Design Center is only temporary: next year the ceremony will return to the Academy campus where a state-of-the-art Media Center is now under construction. And the time-shifting of the event — originally set before dawn to coincide with the East Coast-based morning shows — is a firm nod to the internet-based, twenty-four-hour news cycle.

For Bruce Rosenblum, the nominations represented good news all around. The biggest surprise? "The number of new faces in all of the categories, both in front of and behind the camera," he said. "There's so much terrific work being done by our members. And I think the new rules changes help us recognize more shows and allow for more diversity."

The wide array of nominees was also on the mind of John Leverence, the Academy's longtime senior vice-president of awards.

"This is the largest number of nominations we've ever had — 567," he observed, "and it is a very diverse population. We have a 50 percent increase in new nominees this year in the comedy, drama and limited-series categories. In all performer categories, the number of culturally diverse nominees is up 45 percent from last year. There's a 60 percent increase over last year in the number of women writers



and directors in comedy, drama and long-form categories — the first time there are women nominees in all those categories."

Greater racial diversity is evident in the race for lead actress in a drama, where two African-American performers have been nominated for the first time: Henson of Empire and Davis of How to Get Away with Murder. A black actress has not yet won in this category.

With the nominees revealed, Don Mischer — executive producer of the Emmycast for the thirteenth time — and his team are busy planning the September 20 show in conjunction with host Andy Samberg, star of Fox's Brooklyn Nine-Nine.

"We're beginning to meet with his writing staff," Mischer said after the noms were announced. "We want him to look at the nominated shows and decide what he thinks would be good for him to use as comedic pieces. There were so many shows that said goodbye this year — Letterman, Mad Men, Parks and Rec. Andy may choose to riff on that in some way."

"But it's going to be a great year. We have a great host and I'm happy we're back on in September, on Fox. I think we're following an NFL doubleheader, which means we're going to have a lot of people watching Fox in the lead-up to the Emmys. But more than anything, it's the great shows and stars that people love that will draw them in.

Inside, cameras crowded the stage, while outside, satellite trucks packed the parking lot.





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Academy News

Get Ready for the Emmys!

Creative Arts Awards

Saturday, September 12
Microsoft Theater, Los Angeles
Executive Producer: Bob Bain
FXX Telecast: Saturday Sept. 19,
8 p.m. PT/ET, encore at 10 p.m.

67th Emmys

Sunday, September 20
Microsoft Theater, Los Angeles
Fox Telecast: Live Coast to Coast
5 p.m. PT/8 p.m. ET
Host: Andy Samberg
Executive Producer: Don Mischer

"What we want is an exciting show. We want winners that are a surprise, and we want to see people emotional, thrilled and happy. And we want to see the spontaneity of it being live."

The spontaneity of a live broadcast was evident, meanwhile, in the six-minute nominations announcement, when Uzo Aduba and Cat Deeley found out they were among the nominees. Rosenblum broke the news personally, resulting in hugs between the ladies and much jumping up and down.

"They send you a letter beforehand, to break it to you gently," Deeley said, explaining how she'd been advised that participation in the nominations ceremony did not guarantee a nom. But instead of having to practice her "loser face," as she put it, she had to begin thinking about what she'll wear to the Emmys.

"It's very confusing," she be-moaned good-naturedly to a male reporter. "You have no idea! You wear comfy shoes, your normal underwear, you have clothing with pockets that can supply jelly bears, and you're fine!"

Still, "it's lovely," she pronounced. "My first phone call will be to my husband, because he should be landing just about now.

He left last night on a flight, so that will be fun."

Meanwhile, Aduba had already placed a call to her mother. "I said, 'Mommy, guess what? I just got nominated for an Emmy!' And she was like, 'Oh, congratulations! Well done!' When she says 'well done,' you know she feels it."

"When we rehearsed," the actress continued, "they put up fake names [for the nominees]. So I was legitimately shocked when Bruce told us. If this were the moon, I feel like I'm on it!"

Of the Academy chairman's surprise, Deeley had this to say: "He's such a sneaky sneaker!"

Go to Emmys.com for...

- Video of the full nominations announcement
- A complete list of the nominees
- The Primetime and Creative Arts production teams
- All breaking Emmy news

The Television Academy Honors A Movement of Hearts and Minds

IN A SCENE from *Transparent*, the Amazon Studios original series about a family patriarch who decides to become the woman he has always felt he should be, an adult daughter struggles with her father's confession. "Are you saying that you're going to start dressing up like a lady, always?" she asks. "All my life," her parent replies, "I've been dressing up like a man."

Its compelling examination of a family's secret lives and the essence of self earned *Transparent* recognition by the eighth annual Television Academy Honors, which celebrates programming that entertains while also spotlighting social and cultural issues and inspiring change. Six such programs were celebrated in a ceremony held May 27 on the terrace at the



The Montage Beverly Hills

Paycheck to Paycheck's Maria Shriver (center) with Anne Marie Skelton, Karen Skelton, Nick Doob, Lindsey Miller, Shari Cookson and Katrina Gilbert



Transparent's Joe Lewis and Jill Soloway (center) with Bradley Whitford, Alexandra Billings, Jonnah Speidel (aka Our Lady J), Judith Light and Ian Harvie



Montage Beverly Hills, hosted for the seventh consecutive year by Dana Delany.

"This is a civil rights movement, and it's just getting started," *Transparent* creator-executive producer Jill Soloway, whose own father transitioned to become her

"Moppa," said in acceptance. "It's unbelievable what has happened this year." Noting that the show employed trans consultants and crewmembers, she thanked "the trans community for being generous with us as we learn to get it right," and the Academy

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Academy News



Black-ish's Corey Nickerson, Tracee Ellis Ross, Yara Shahidi, Marcus Scribner, Laurence Fishburne, Jonathan Groff and Kenya Barris with (front) Marsai Martin and Miles Brown



Host Dana Delany and committee chair Lucia Gervino



Bob Woodruff and Andy Tennant of Boston's Strongest below: HBO Films' Tara Grace (left) and Virunga's Joanna Natasegara



for recognizing that making the night's honored shows isn't just a job: "We're making change. We're making meaning."

The beginnings of another movement were depicted in the HBO movie *The Normal Heart*, based on the play by Larry Kramer, which chronicles the 1981 onset and early years of the HIV-AIDS crisis in New York City and the activists who worked tirelessly to get people to notice — and to care.

Accepting on behalf of Kramer and executive producer Ryan Murphy, HBO Films vice-president Tara Grace said, "This movie wouldn't have happened without them. It was a labor of love. So many people we came across didn't know what had happened in the early days of the crisis, which was



shocking. It was a wonderful film to be a part of."

Fighting back against adversity both physical and psychological was the theme of the Honors recipient E:60 Presents "Dream On: Stories of Boston's Strongest." The episode of the ESPN investigative series profiled severely injured victims as well as responders one year after the April 2013 Boston Marathon bombings, which killed three persons and injured more than 260.

"I'll never forget, a year later, being on the same street where this happened, with all the people of Boston coming back to do [the marathon] again," episode host Bob Woodruff recalled. "This award doesn't go to us — it goes to the people of Boston who lived through this." Added executive producer Andy Tennant, "I'd like to thank all the victims who gave us the honor to tell these important stories."

Resilience is also the hallmark of Katrina Gilbert, a single mother of three and a certified nursing assistant who struggles to get by

living from paycheck to paycheck, the way Katrina is."

Family also figured in a scripted show, the ABC comedy *black-ish*, whose winning episode "Crime and Punishment" explored the line between parental discipline and child abuse.

As creator-executive producer Kenya Barris explained, "We took a poll [in the writers' room]: who had been spanked as a kid? I think eleven of the twelve writers had been. Then we asked, 'Who spans now?' and none of us does. We felt that was [among] the fascinating conversations that make this show so special, talking about what's happening today. We wanted to do this show in a real way, and that is what ABC has given us the opportunity to do."

Also recognized was *Virunga*, the Netflix-streamed, Oscar-nominated documentary about Virunga National Park in the Democratic Republic of Congo. Under the threat of civil war and oil-drilling interests, citizens there are striving to protect a critically endangered population of mountain gorillas.

Accepting on behalf of filmmaker Orlando von Einsiedel, producer Joanna Natasegara said, "I'm delighted with this award. Every time we get an accolade, it means we get another opportunity to impact the protection of this magical place. Thank you to the Academy and a big thank-you to Netflix, who helped us get this to millions of people around the world."

The event was produced by Barb Held and Barbara Chase. Lucia Gervino chairs the Honors selection committee, whose members include Chase, Bob Bergen, Tony Carey, Tammy Glover, Phil Gurin, Monte C. Haught, Nancy Josephson, Sharon Lieblein, Sharon Liggins, Gail Mancuso, Rickey Minor, Dorenda Moore and Terence Winter. The Academy Honors was founded by John Shaffner, Lynn Roth and Dick Askin. —Libby Slate

on \$9.49 an hour. The subject of the HBO documentary *Paycheck to Paycheck: The Life & Times of Katrina Gilbert* puts an unexpected face on poverty in America. As executive producer Maria Shriver noted in her remarks, many believe people are poor because they don't work — in reality, Gilbert is one of 42 million impoverished working women.

As a result of the film, Gilbert, who was in attendance, has been to the White House and has spoken at the United Nations and is realizing her long-held dream of returning to school. "You were really able to touch people," Shari Cookson, producer-director with Nick Doob, told her. "People understood, this is something we need to care about. It's just plain wrong for people to be

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Academy News



KMEX news team



Scott Aukerman



Brenda Brkusic



Kyle Montgomery



Pat Harvey



KVEA news team



Cara Santa Maria



Marcus Smith

67th L.A. Area Emmys

In a time of transformation, Spanish-language stations earn their share of acclaim.

AS THEY GATHERED at the Los Angeles Area Emmys to mark another year of hard work, long days and short deadlines, local broadcasters were reminded throughout the evening of their role in witnessing, reporting and creating change, both within the community and the industry.

"We're enjoying a transformational time for our industry," Television Academy chairman Bruce Rosenblum said in opening remarks. "More television is being produced now than ever before, more people are watching television now than ever before and I'm proud to say that a higher quality of television is being produced now than ever before, especially on the local level."

The Academy honored many of those responsible for this change

at its July 25 ceremony at L.A.'s Skirball Cultural Center, delivering awards in fifty categories spanning from news and sports coverage to entertainment and medical reporting. Its three most prestigious honors for daily newscast went to Spanish-language stations KMEX and KVEA, who shared the award for daytime newscast and received honors for morning newscast and evening newscast, respectively.

Winning a combined sixteen awards, KMEX and KVEA dominated the evening and signaled the type of transformation Rosenblum had alluded to earlier. With the U.S. poised to become the country with the most Spanish speakers by 2050, southern California's Spanish-language television market is booming.

"The standards of competition are really high," noted Adrian Garcia Marquez on the red carpet. "We know we're competing at the same level [as the English-language broadcasts]," said the announcer, whose Spanish-language play-by-play for the L.A. Lakers is heard on Time Warner Cable Deportes.

"Our market is very significant."

Spanish-speaking anchors, reporters and producers underscored the importance of their market in their acceptance speeches. Elizabeth Chavolla and Claudia Forestieri of KVEA spoke in both languages when accepting their award for information—public affairs series (more than 50 percent studio), and Carolina Cavaliere of Time Warner Cable Deportes spoke for immigrants in the industry when accepting for information—public affairs series (more than 50 percent remote).

"When I came to this country eight years ago from Brazil, I never thought there was going to be a space for me in this market," she said. "I feel so blessed that I found people who believed in me and I got to share this show [L.A. Prepa] with this amazing group of people."

Honoring supporters, mentors and friends was a common occurrence as winners came to the stage.

In addition to thanking her colleagues, Pat Harvey of CBS2/KCAL9, recipient of the distin-

guished Governors Award, spoke about each friend and family member at her table, explaining the memories they have shared and the impact they have had on her life.

A winner of more than a dozen L.A. Area Emmys, Harvey — who grew up in Detroit — has covered the most important news stories to break in the city over the past twenty-six years, including the Rodney King riots, the O.J. Simpson trial and the Northridge earthquake. "I've had the privilege of working on stories that brought so much meaning to my life," she said from the stage. "I look forward to the next chapter, and I will continue to give a voice to those who are often unheard or unseen."

Later in the evening, Harvey shared the award for news-feature reporting with producer Nicolette Medina, who also took home the statuette for newswriting.

"I'm emotional tonight because three years ago, I was lucky to stand up here and accept this award, and my grandfather was in the audience," Medina said through

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tears. "He was a ninety-three-year-old World War II veteran. He stood up and all of you cheered for him. It was a moment I'll never forget — it was like that piece of video you save for the end of a package.

"On our drive home, I said to him, 'If I ever win [again], I want you to come on stage with me.' And he said, 'Sure.' Unfortunately, he passed away two months ago. But my mom asked my stepdad to go to his condo and pick up the tie he wore that night. So I want to thank my mom and Dave for doing that for me, because I have him with me on stage."

The night was an emotional one for many other winners, who time and again expressed disbelief at their good fortune.

KMEX staffers earned multiple honors for news reporting, includ-

ing the award for investigative news reporting, for its segment "Frontera Millionaria," and for serious news story (multi-part report) for "Cada Gota Cuesta." Reporter Antonio Valverde won the award for outstanding hard-news reporting.

The Emmy for news special went to NBC4 for its coverage of the Napa earthquake. The channel also received honors for its educational segment on the drought and a segment on Black History Month.

Among live events, KTLAS was honored for its coverage of the water-main break at UCLA in the category of unscheduled news event. In live special-events programming, the station was recognized for its coverage of the Rose Parade, a longtime favorite among local viewers.

KCET garnered all of the nominations in the information-segment and feature-segment categories, with awards going to Val Zavala and Lata Pandya for their reporting on medication and the elderly and to Cara Santa Maria for a story on the Natural History Museum and its insect-labeling project.

Among individual awards, David Ono of ABC7 earned the accolade of outstanding writer (programming) for the fourth year in a row, while the award for outstanding director (programming) went to Mike Maas of CBS2 for the third consecutive year.

"This is a great honor. I'm privileged to work with the finest people in the industry," said Maas, who came on stage with Tyrion, the service dog he trains and brings

annually to the Emmys.

The evening was also a big night for sports coverage, with Time Warner Cable SportsNet L.A. earning six awards — including sports tease, sports special and sports feature — and Fox Sports West and Time Warner Cable SportsNet garnering two awards each.

The L.A. Emmys was executive-produced by Spike Jones, Jr., written by Mary Harris and hosted by writer-actor-comedian Scott Aukerman, of IFC's Comedy Bang! Bang!. Greg Taylor is L.A. Area vice-chair; L.A. Area governors are Gerri Shaftel Constant and Beatriz D. Gomez.

The event was streamed live to Emmys.com, where an archived video is available, along with a complete list of winners and additional photos. — Julia Waldow



Lata Pandya and Val Zavala



Cher Calvin and Glen Walker



Diana Alvarado



Nicolette Medina



Patricia Lopez



Lauren Sivan



Erika Flores



Jorge Cardad, Lorena Domingez, Carolina Cavaliere and Sofia Zermoglio



Robert Kovacic



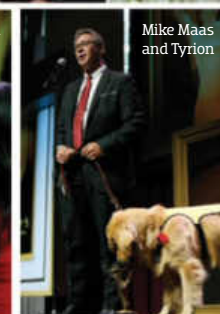
David Ono



Jake Alba and Jake Loskutoff



Marissa Sifuentes



Mike Maas and Tyrion

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Academy News



Pat Harvey (center) with Television Academy chairman Bruce Rosenblum (right) and Paul Magers

67th L.A. Area Emmys A Surprise, Live at 5

ANCHOR PAT HARVEY wasn't sure what to think when Television Academy chairman Bruce Rosenblum joined her and coanchor Paul Magers on the set of CBS 2 News at 5 during the June 3 broadcast. Magers and the rest of the news team were in on the plan: to tell Harvey during the live show that she would receive the 2015 Los Angeles Area Governors Award.

"Pat, you have made invaluable contributions through your work here at CBS2 and KCAL9, as well as all your philanthropic work in the community," Rosenblum said, breaking the news. "You've been on the forefront, reporting on critical stories facing our city and our nation, and your professionalism and integrity as a journalist makes you by far a deserving recipient of this year's Governors Award."

Harvey, tearing up, declared herself "humbled, surprised and so grateful." She had known that something unusual would occur during the broadcast, but "I thought something totally different was happening," she admitted on air.

"She said, 'Paul, what is the

surprise?'" Magers related. "'Is Stephen Colbert coming on our show?'"

Harvey received the Governors Award at the Los Angeles Area Emmys on July 25.

Academy in NYC Mingling in Manhattan

HUNDREDS OF TELEVISION Academy members and their guests poured into the Versailles Room of the St. Regis Hotel in New York City on June 12 to schmooze the night away. The event, Networking Night Out, was similar to those that the Television Academy regularly hosts in Los Angeles. Only this time, said numerous participants, the commute was feasible.

"I can't take the A train to Lankershim Boulevard," cracked Rachel Maceiras, a vice-president of multi-platform production for Comedy Central, who was happy to score new acquaintances with some Netflix employees.

"We are so thrilled there are events in New York," said JC Sullivan, an actress and former producer, relocated from L.A. "It's a chance to see people that you didn't know moved here. It's a chance to see the New York TV industry."

The attendees represented

all corners of the field. Michael Berenbaum, an editor for Showtime's *Happyish*, and his wife nabbed a corner table where they were bombarded with trays of appetizers.

Peter Baran, an Emmy-nominated production designer for *The Tonight Show Starring Jimmy Fallon*, and his art director colleague, Heather Wolensky, paused, cocktails aloft, to survey the room. "We thought we would come out and see if we knew anyone. And we do," Baran said.

Lisa Kaplan, who produces TV commercials, darted from one group to the next. "I'm working the room," she said, enthusiastically. "I met someone who is interested in possibly collaborating on a reality show concept I have."

Hashing over favorite shows proved a natural icebreaker. "I'm looking forward to seeing more of Amy Schumer," Mallory Geldermann, a development and production manager at Oxygen Media, was overheard saying. Other Academy members debated the upcoming Emmy Awards voting. "I'm watching everything," said Royston Crabaugh, who owns a media content development firm. "You can't just vote for your favorite show. You have to have integrity about it."

Thomas Maier, a reporter for *Newsday* who spends his free time writing non-fiction books, explained the origins of his biography, *Masters of Sex*, the basis for the Showtime series. "I interviewed [Dr. William] Masters in '94," said Maier, adding that he was initially annoyed at the *Newsday* assignment because it wasn't his usual beat. Later, he realized, "I couldn't think of a more perfect window for a story about love and sex."

Also talking shop was Pamela Guest, who recently played a teacher on FX's *Married*, chatting with Pamela Dunlap, who will appear in

the next season of *Girls* on HBO. "I play a woman at a spa bemoaning the state of our lives," said Dunlap, who also performed as Pauline Francis on AMC's *Mad Men*. She played the babysitting mother-in-law who passed young Sally Draper a Seconal. "It was great fun," Dunlap said. "I should have paid them, it was so much fun."

Throughout the evening, many actors in attendance kept one eye trained on a particular attendee: Bernie Telsey, a prominent New York casting director. Telsey, in turn, was surveying the prospects floating about. "We're always looking for the stars of tomorrow," he said, explaining that his most reliable strategy is simply watching TV. "That's how we find talent."

That's good news for steadily working actors like Phil Nee, who arrived late but looking spiffy. He shared that he used to dress more like a biker. "That was in L.A.," he said. "That wasn't working out." When he relocated to New York, he chopped his hair and carved out a new acting niche.

"I play doctors on TV," he said, which includes a dentist on *Mysteries of Laura* [NBC], an ophthalmologist on *Flesh and Bone* [Starz] and a physician on *Blue Bloods* [CBS]. "My mother would be proud of me," he said, laughing.

After a couple hours of mingling, the waiters and bartenders closed up shop. Dozens of chatty individuals didn't seem to notice or care. But Nick Piotrowski, an Emmy-winning editor for *Nick News*, who recently edited a wrenching episode on kids in hospice care, decided to call it a night. "It was nice," he said. "I handed out my cards. I hope they do it again."

—Ann Farmer

The New York event was hosted and sponsored by the St. Regis Hotel; a May 31 mixer in Los Angeles was hosted and sponsored by the Montage Beverly Hills.



Paul Malandra and Sonia Kim



Todd Broder, Dana de Celis and Raymond Siller



Networking, New York style



Cesar Rocha, Bernie Telsey and Abbie Brady-Dalton



Ariane Von Kamp



Adrienne Stern, Allycia Attania Jones and Brenda Dillon



Lynn Sadofsky, Andy Goldman and Dave Polakoff



Nola Leone and Mindy Kouririnis



Selenis Leyva



Maryanne Melloan Woods and Harriet Helberg



Malikha Mallette, Victoria Chapman and Will Blagrove



Mia Ella Jordan, Buki Elegbede, Rachel Pierce and Mallory Geldermann



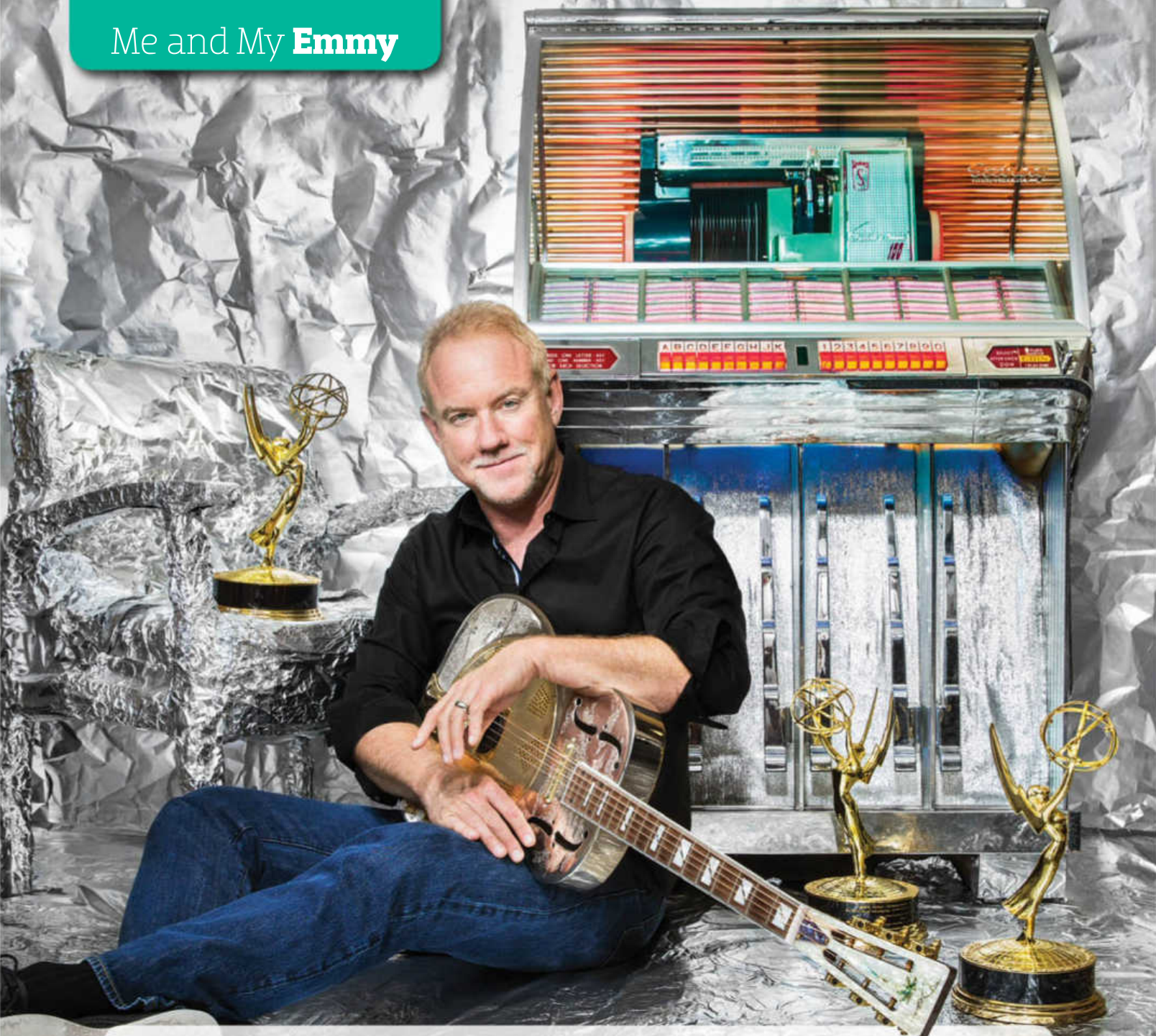
Cheryl Lewis, Nnamdi Nwosa, Jenna Hellmuth and Aja Frary



Rachel Reiss, Susanne Scheel and Danielle Pretsfelder



Jeffrey Gitter and Barbara Fears



John Debney

Primetime Emmy Tally: Three

How He Got the Gold: For outstanding achievement in music composition, for the ABC series *The Young Riders* (1991); for individual achievement in main-title-theme music, for the NBC series *seaQuest DSV* (1994); and again for music composition, for the syndicated series *The Cape* (1997).

Now for the Noms: A main-title-theme nomination for *The Young Riders* (1990); a main-title-theme nom for *The Cape* (1997); and a music-composition nom for History's *Hatfields & McCoy*s (2012).

The Tone Zone: "I like to get to the heart of the emotional thread. It sometimes takes a few attempts to get the tone just right. It is always trial and error and, at some point, the right direction presents itself."

Passion Play: "Music has been such a huge part of my life that I really can't remember a time when I haven't been involved with it."

Best of the West: "The producer and director of History's *Texas Rising* wanted a score in the tradition of the great western scores of the past. It ended up having about seven main themes. I knew I'd need help with this monumental project, and it was an amazing journey with one of the finest composers of our era, Bruce Broughton, who is not only a dear friend but a monumental talent. I'm very proud of the score we created."

Emmy Memory: "My first Emmy [for *The Young Riders*] was the sweetest. I was a younger man, and I guess you can say that the first of anything is a sweet thing. Just being nominated is such a great honor."

Shine On: "I keep the Emmys at my office and love seeing them. But I think they need one or two more to make a nice set [wink]."

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19 EMMY[®] NOMINATIONS



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OUTSTANDING GUEST ACTRESS IN A COMEDY SERIES
PAMELA ADLON

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38 EMMY[®] AWARD NOMINATIONS

AMERICAN HORROR STORY FREAK SHOW

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American Horror Story: Freak Show

OUTSTANDING LEAD ACTRESS

IN A LIMITED SERIES OR A MOVIE

Jessica Lange

OUTSTANDING SUPPORTING ACTRESS

IN A LIMITED SERIES OR A MOVIE

Angela Bassett

OUTSTANDING SUPPORTING ACTRESS

IN A LIMITED SERIES OR A MOVIE

Kathy Bates

OUTSTANDING SUPPORTING ACTRESS

IN A LIMITED SERIES OR A MOVIE

Sarah Paulson

OUTSTANDING SUPPORTING ACTOR

IN A LIMITED SERIES OR A MOVIE

Denis O'Hare

OUTSTANDING SUPPORTING ACTOR

IN A LIMITED SERIES OR A MOVIE

Finn Wittrock

OUTSTANDING DIRECTING

FOR A LIMITED SERIES, MOVIE OR A DRAMATIC SPECIAL

Ryan Murphy - *Monsters Among Us*

OUTSTANDING CINEMATOGRAPHY

FOR A LIMITED SERIES OR MOVIE

Michael Goi ASC, ISC

OUTSTANDING COSTUMES

FOR A PERIOD/FANTASY SERIES, LIMITED SERIES OR MOVIE

Lou Eyrich, Elizabeth Macey, Ken van Duyne

OUTSTANDING CASTING

FOR A LIMITED SERIES, MOVIE OR A SPECIAL

Robert J. Ulrich CSA, Eric Dawson CSA, Meagan Lewis CSA

OUTSTANDING SPECIAL VISUAL EFFECTS

IN A SUPPORTING ROLE

Jason Piccioni, Justin Ball, Jason Spratt, Tim Jacobsen, David Altenau, Tommy Tran, Mike Kirylo, Matt Lefferts, Donnie Dean

OUTSTANDING HAIRSTYLING

FOR A LIMITED SERIES OR A MOVIE

Monte C. Haught, Michelle Cegila, Daina Daigle, Amy Wood, Sherri B. Hamilton

OUTSTANDING MAKEUP

FOR A LIMITED SERIES OR A MOVIE (NON-PROSTHETIC)

Eryn Krueger Mekash, Kim Ayers, Lucy O'Reilly, Michael Mekash, Christopher Nelson, Jillian Erickson

OUTSTANDING PROSTHETIC MAKEUP

FOR A SERIES, LIMITED SERIES, MOVIE OR A SPECIAL

Eryn Krueger Mekash, Michael Mekash, David L. Anderson, Justin Raleigh, Christopher Nelson, Kim Ayers, Luis Garcia, James MacKinnon

OUTSTANDING MUSIC COMPOSITION

FOR A MINISERIES, MOVIE OR A SPECIAL

(ORIGINAL DRAMATIC SCORE)

Mac Quayle

OUTSTANDING SOUND EDITING

FOR A LIMITED SERIES, MOVIE OR A SPECIAL

Gary Megregian MPSE, Timothy A. Cleveland, Paul Diller, Steve M. Stuhr, Lance Wiseman, Jason Krane, John Green, David Klotz, Noel Vought

OUTSTANDING SOUND MIXING

FOR A LIMITED SERIES OR A MOVIE

Bruce Litecky CAS, Joe Earle CAS, Doug Andham CAS, Evan Daum

OUTSTANDING MAIN TITLE DESIGN

Ryan Murphy, Kyle Cooper, Lee Nelson, Nadia Tzou

OUTSTANDING SHORT-FORMAT NONFICTION PROGRAM

American Horror Story: Extra-Ordinary Artists

Ryan Murphy, Stephanie Gibbons, Sally Daws, Sue Keeton, Jason Miller

ARCHER

OUTSTANDING ANIMATED PROGRAM

Archer - Pocket Listing

the Comedians

OUTSTANDING GUEST ACTOR

IN A COMEDY SERIES

Mel Brooks

OUTSTANDING ORIGINAL MUSIC AND LYRICS

Kristen Anderson-Lopez, Robert Lopez

SONS OF ANARCHY

OUTSTANDING MAKEUP

FOR A SINGLE-CAMERA SERIES (NON-PROSTHETIC)

Tracey Anderson, Michelle Garbin, Sabine Roller Taylor, Tami Lane

OUTSTANDING ORIGINAL MUSIC AND LYRICS

Bob Thiele, Kurt Sutter, Jake Smith

OUTSTANDING STUNT COORDINATION

FOR A DRAMA SERIES, LIMITED SERIES OR MOVIE

Eric Norris

LOUIE

OUTSTANDING COMEDY SERIES

Louie

OUTSTANDING LEAD ACTOR

IN A COMEDY SERIES

Louis C.K.

OUTSTANDING GUEST ACTRESS

IN A COMEDY SERIES

Pamela Adlon

OUTSTANDING DIRECTING

FOR A COMEDY SERIES

Louis C.K. - *Sleepover*

OUTSTANDING WRITING

FOR A COMEDY SERIES

Louis C.K. - *Bobby's House*

OUTSTANDING CASTING

FOR A COMEDY SERIES

Gayle Keller

IT'S ALWAYS SUNNY IN PHILADELPHIA

OUTSTANDING STUNT COORDINATION

FOR A COMEDY SERIES OR A VARIETY PROGRAM

Marc Scizak

THE AMERICANS

OUTSTANDING GUEST ACTRESS

IN A DRAMA SERIES

Margo Martindale

OUTSTANDING WRITING

FOR A DRAMA SERIES

Joshua Brand - *Do Mail Robots Dream of Electric Sheep?*

TYRANT

OUTSTANDING ORIGINAL MAIN TITLE THEME MUSIC

Jeff Danna, Mychael Danna

OUTSTANDING MUSIC COMPOSITION

FOR A SERIES (ORIGINAL DRAMATIC SCORE)

Jeff Danna, Mychael Danna

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